

# Amateur

# Photographer

**Nikon 80-400mm lens**

Is this the dream lens for sports and wildlife shooters? Phil Hall finds out

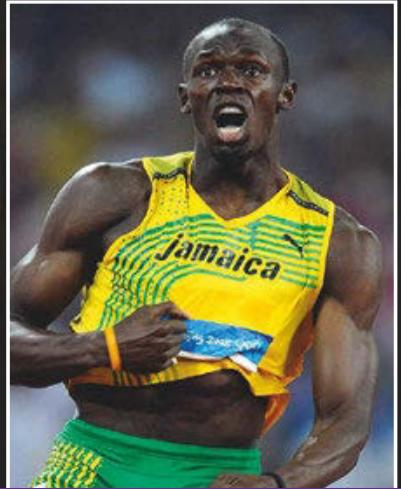
Passionate about photography since 1884

# Reach for the stars

The world's **best astronomy photos**  
and how they were made

## Step by step

Explore the visual potential of staircases



## The **10 commandments** of **action photography**

Top sports pros show **how to get great shots** of moving subjects

**DIGITAL PROJECTORS** Revive the slide show with one of these top models



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## Regulars

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When I look up at the night sky all I see is the moon in a sea of blackness. If I let my eyes adjust, I eventually see millions of white dots too. It doesn't seem to offer much photographic potential, but then the annual Astronomy Photographer of the Year competition comes along to remind me just how wrong first impressions can be. Of all the big photo contests that occur throughout the calendar

# 7days

## A week in photography

this is one of my favourites, and it never fails to fill me with awe. Whether it's dramatic images of distant nebulae, or wideangle views of the Milky Way framed against a silhouetted earth, they remind me of the beauty of creation – and of our insignificance in the vastness of space. If you get the opportunity to see the winning images in the magnificent setting of the Royal Observatory Greenwich in September, I urge you to do so.

**Nigel Atherton, Editor**

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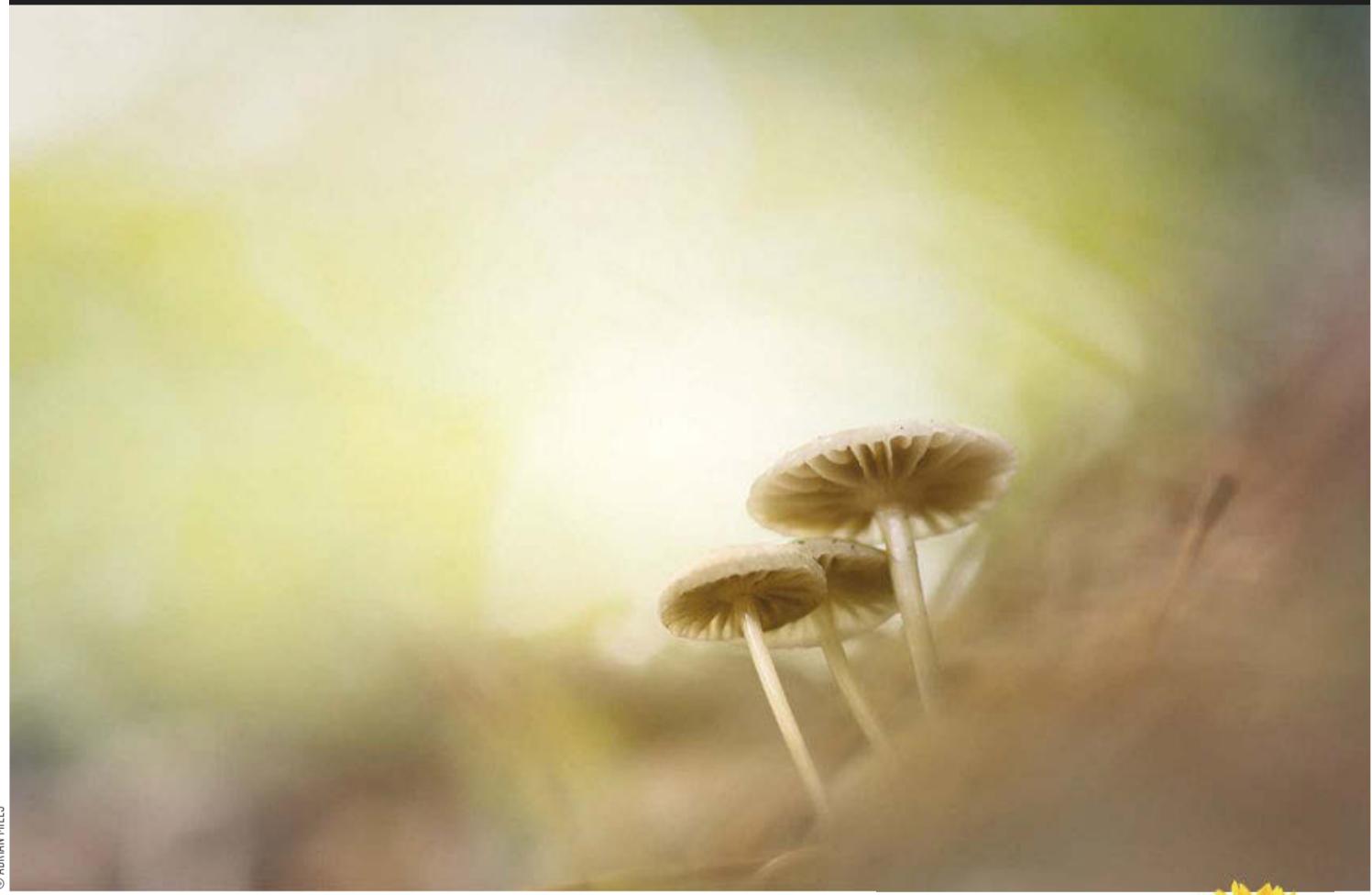


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## ONLINE PICTURE OF THE WEEK



© ADRIAN MILLS

### Fungi by Adrian Mills

Pentax K-5, 90mm, 1/15sec at f/2.8, ISO 100

'This image was taken in Limousin in Central France,' says Adrian. 'To take the photograph I lay on the ground, braving some ant bites. I was looking up at the little slope on which the fungi grew, while waiting for the low sun to diffuse. The image was taken with an old manual Tamron SP AF 90mm

macro, which I find well suited to fungi as it renders the rich earthy tones. Shooting into the sun can bring backgrounds to life that are otherwise quite messy. With nature shots I place equal (or greater) importance on a background as it sets the canvas and mood for the subject.'

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### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 21.

**Via our online communities** Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

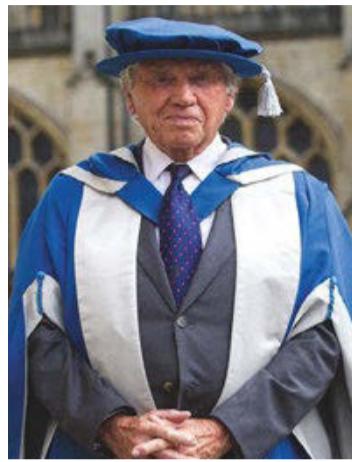
**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 21.

## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### McCullin honour

Acclaimed war photographer Don McCullin, who left school in his teens, said he is 'thrilled' after being awarded an honorary doctorate by Bath Spa University in recognition of his outstanding contribution to journalism. Vice Chancellor Professor Christina Slade said honorary doctorates are awarded to people 'whose achievements are an inspiration to our graduating students'.



© MILE 91/BEN LANGDON



### Pixma primed

Canon has announced a new inkjet printer, the Canon Pixma MG3650, which supports direct printing from websites such as Facebook, Instagram and Flickr. The MG3650 also offers scanning and copying functions, and boasts a built-in access-point mode that enables 'wireless printing without an internet connection'. It is due out in September, priced £69.99.

### Sigma 24-35mm price

Sigma has announced the pricing and availability of its Sigma 24-35mm f/2 DG HSM | A lens, touted as the world's first fixed maximum aperture full-frame zoom. The lens costs £949.99 and is available in a Sigma and Canon mount, with the Nikon mount to be announced at a later date.



© CHRIS GRAYTHORN/GETTY IMAGES

### Video slider

The Hague Camslide Micro Go is touted as the ultimate camera slider for GoPro, small DSLRs and lightweight video cameras. The 50cm rail and compact carriage system are designed to help videographers achieve great tracking shots from cameras weighing up to 800g, and costs £48. For details visit [www.cameragrip.com](http://www.cameragrip.com).



### Manfrotto Off Road

Manfrotto has released a 20L version of its Off Road Hiker backpack. Designed to carry a mid-sized DSLR with a lens and accessories, it also offers side access to the camera. The backpack also features a 'breathable' back system, which aims to keep it away from the photographer's body. The Manfrotto Off Road 20L Hiker backpack costs £129.95. For details visit [www.manfrotto.co.uk](http://www.manfrotto.co.uk).



## WEEKEND PROJECT

### Pinterest mood board

Most photographers have a head full of ideas for specific images they'd like to take in future. However, all these ideas can be overwhelming, and need some organising in order to create a clear vision of what to shoot. It's not uncommon for photographers, or any kind of visual artists, to create mood boards to help achieve their vision. Pinterest ([www.pinterest.com](http://www.pinterest.com)) is one of the best tools to help you gather inspiring photographs into a collection, using either its browser-based platform or the app for Android or iOS smartphones. You can search for images other photographers have taken, or add images you find online to your virtual 'pin board'. This is useful for any type of photography, whether it's replicating a style, achieving a specific technique or gaining a certain mood in post-production.

**1** First, create an account. It's easy to do, as you can sign in with your email and simply create a username and password. Alternatively, you can use your Google+, Facebook or Twitter accounts to register automatically.

**2** Once you've set up a Pinterest account, you can start creating your own board or even multiple boards. To help you get acquainted with how it works, we suggest starting out with one basic board.



# BIG picture

Exciting scenes from this year's Nascar in Daytona Beach, Florida, USA

 This week's image showcases Chris Graythen's thrilling shot taken at last month's Nascar 2015 motor races in Florida, USA. Here we see Brian Scott, driver of the #2 Shore Lodge Chevrolet, leading a pack of cars during the Nascar XFINITY Series Subway Firecracker 250 at the Daytona International Speedway. The event took place in Daytona Beach and is one of the world's leading auto-racing sporting events. Chris's image is a great demonstration of how utilising a slow shutter speed and panning with the action can enhance a shot to give a sense of the action. If you'd like some more tips on sports photography, see pages 11-19 of this issue where we have rounded up 10 tips for shooting action and sporting events.

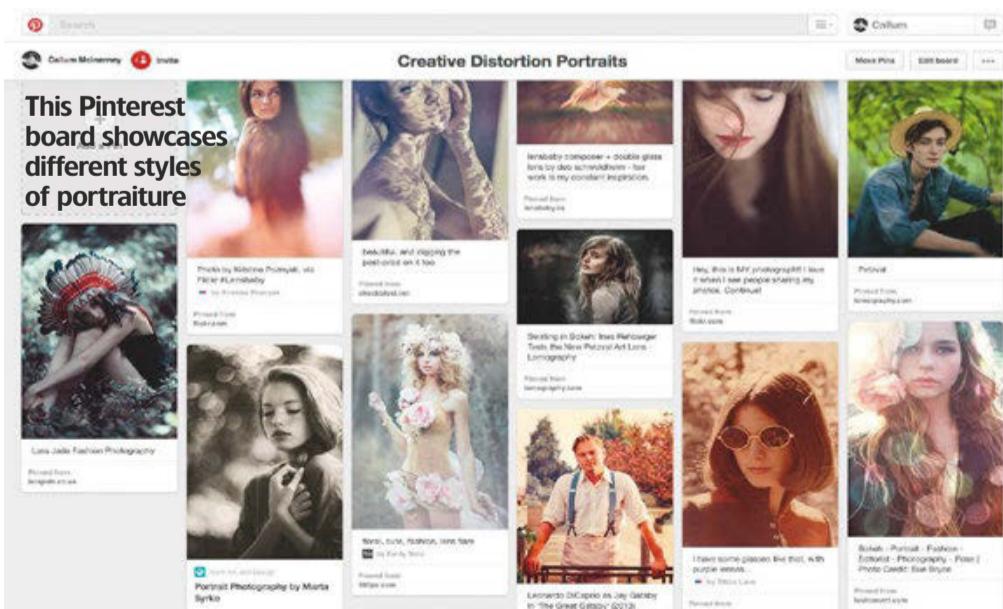
## Words & numbers

**Photographs open doors into the past, but they also allow a look into the future**

**Sally Mann**  
American photographer  
b1951

**3** Using the search bar, type in keywords to explore images that other users have pinned. Alternatively, upload your own images or add something you've found online, and would like to remember, to your board.

**4** If you'd like to keep your posts private, it's possible to create a secret board that only you, and anybody you choose to share it with, can see. This is particularly useful if you're collaborating with another person.



**50,000**

The number of photos Canadian photographer Jacques Nadeau fears he lost from a 35-year career after thieves stole his hard drives

# Blind photographer lands dream role at football club



Dave uses a Canon EOS 6D with a 70-200mm f/2.8 lens and 2x converter

**D**A MAN who is registered blind has landed his dream role as an official photographer at Portsmouth Football Club.

Dave Taylor (above), who has 25% vision in each eye, was devastated after he was forced to give up his job in the security industry in 2013, following his almost total sight loss.

'I didn't pick up a camera for three or four months,' the 51-year-old told AP.

However, photography – and help from the Royal National Institute of Blind People (RNIB) – lifted him out of the depression that followed, and helped him regain his confidence.

A passionate photographer since school days, Dave said he has no formal training – instead, learning his craft from reading magazines such as AP and watching YouTube videos to help hone his technique.

As a huge fan of 'Pompey', and determined to photograph a home game, Dave wrote to Portsmouth FC despite previously having shot only portraits and landscapes.

'I was surprised they responded because they [already] have their own photographer,' said Dave.

'I sent them a couple of landscape shots to show them what I could do.'

In March, Dave's dream became a reality when he was shadowed during a match by a club photographer who liked his photos so much he asked Dave to also cover reserve, ladies and academy teams' games.

He now works as a volunteer photographer for [www.pompeypress.co.uk](http://www.pompeypress.co.uk), a website for Portsmouth fans, covering the occasional first-team game as well as other matches.

'I can't always see the ball, so I rely a lot on my hearing of the ball being kicked and the crowd's cheers,' explained Dave, who mainly uses a Canon EOS 6D with a 70-200mm

© DAVE TAYLOR



f/2.8 lens and 2x converter.

None of his kit has been adapted to cope with his visual impairment.

'I can hear the crowd, so if Portsmouth are attacking towards the Fratton End I know it.'

Using sound as a guide, Dave is able to zoom in on the action.

This technique doesn't always work, though. Dave recalls an amusing moment when he was waiting for the ball to land, only to find – after a long wait – that it wasn't a ball, but a passing gull.

He says he has a 'hit rate' of 10% – from 1,000 photos he takes per match, 100 are 'OK'.

Finding it difficult to judge the quality of his shots from the camera's LCD screen, Dave only edits once they're downloaded to his computer.

He sends 40-60 photos from each game to the team's website.

Dave added: 'When I found myself at pitch side, taking photographs at the club I've supported all my life, I felt like a kid in a toy shop – it was so exciting. It's great that Portsmouth was willing to look beyond my sight loss and see that I can actually take decent pictures.'

'I'm looking forward to maybe becoming a more regular photographer for the first team.'

Colin Farmery, who manages the club's inclusion and diversity policy, said: 'When Dave approached us, it was such an inspirational story we were delighted to give him a chance.'

'He has proved a valuable member of our Pompey Press volunteer team and his pictures are very good.'



Panasonic says a firmware update will be available for the new Lumix DMC-GX8

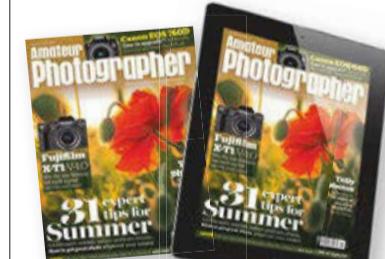
## Panasonic working on Post Focus

**P**ANASONIC is developing Post Focus technology, allowing photographers to choose parts of an image they want in focus with 'one-touch'.

Designed to prevent 'out-of-focus missshots', the technology combines Panasonic's Depth From Defocus AF technology with 4K video, shifting the lens to focus on as many as 50 different areas.

'While reviewing the images, the photographer simply touches the area where they want to set focus and, no matter where the original focus area was, a new image with the newly selected focus area will be produced as a separate photo,' says Panasonic.

Post Focus technology will be available via a firmware update for the Lumix DMC-GX8 and DMC-FZ300 later this year or in early 2016.



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© MARC MOL

## Aerial photo wins wildlife award

A SWISS photographer has swept to victory in an international wildlife photography competition with an image of a herd of elephants captured from a microlight aircraft.

Marc Mol beat hundreds of entries to win the wildlife photography contest staged by the Society of International Nature and Wildlife Photographers (SINWP).

Commenting on his winning shot (see above), Marc said: 'What a nice and welcome surprise. A herd of elephants cast

incredible shadows across the dry Luangwa River floodplain as they journey to the refreshing waters of this dwindling river.'

Marc, from Laufen, took the extraordinary photograph from a microlight aircraft in the early morning light, while crossing a floodplain in the South Luangwa National Park, Zambia.

He used a Nikon D3S with an AF-S Nikkor 70-200 f/2.8 ED VR II lens, shooting at a focal length of 70mm.

The photographer added: 'The looming

shadows of the herd, led by the matriarch, are clearer than the animals themselves, who seamlessly blend in with the textured patterns of the sand below them.'

SINWP CEO Phil Jones said: 'The quality of entries for this month's competition was magnificent, with images ranging from macro shots to hippos bathing in their natural environment.'

'Marc's image captured the beauty of nature and was a worthy winner.'

Marc won a year's SINWP membership.

## 'Soap-bubble' bokeh lens set for comeback

THE 'LEGENDARY' Meyer-Optik Görlitz Trioplan lens looks set to return after \$360,000 was raised on the crowdfunding website Kickstarter.

The redesigned 100mm f/2.8 lens is due to go on sale in December, 99 years after its first appearance.

The Trioplan 100mm f/2.8 lens is aimed at nature, portrait and macro photographers.

It will be available in Canon and Nikon DSLR mounts, and will also be compatible with Fujifilm X, Sony NEX and Micro Four Thirds-mount CSCs.

The German-made

lens is also expected to be out in Leica M and Pentax K versions.

Dr Stefan Immes, who is behind the launch, said: 'First tests are showing that we have managed to keep the extraordinary charm of the lens.'

Developers say the soap-bubble effect appears 'due to a spherical undercorrection of the lens at f/2.8'.

They add: 'Besides its wonderful bokeh, which appears in backlight situations, when it is used wide open at f/2.8 it achieves a balanced sharpness with a wonderful soft texture in out-of-focus areas.'

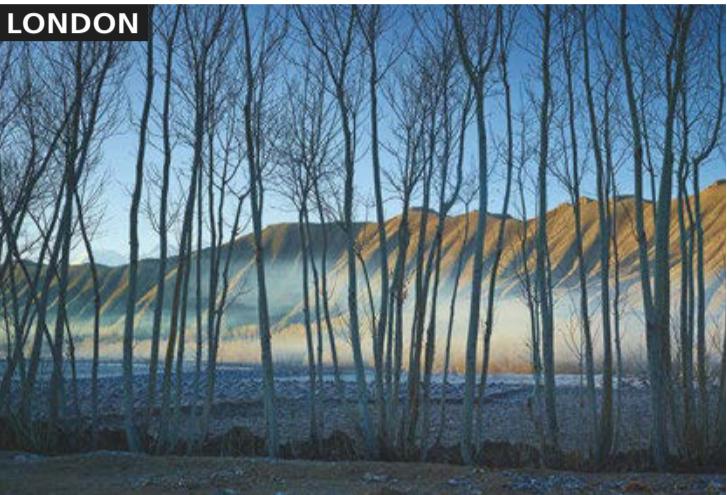


For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

### LONDON



© SIMON NORFOLK COURTESY MICHAEL HOPPEN GALLERY

Time Taken 6, Early Spring, 2013-2014

### Simon Norfolk: Time Taken

Simon Norfolk's exhibition at the Michael Hoppen Gallery traces the history of the war-torn landscape of the Bamiyan Valley in Afghanistan. It's a meditative look at how the seasons change what's left of the area, following its destruction by the Taliban.

3 August-8 September, [www.michaelhoppengallery.com](http://www.michaelhoppengallery.com)

### LAKE DISTRICT



© UTAM KANATI

### EPOY 2015

The winning images in this year's Atkins CIWEM Environmental Photographer of the Year competition head to Grizedale Forest for an exhibition in the visitor's centre beneath the canopy of trees.

Until 6 September, [www.forestry.gov.uk/grizedale](http://www.forestry.gov.uk/grizedale)

### LONDON



© HEDY PING

### Egalitaria – Album

Album, a new photography gallery in London, celebrates its launch with a simple but interesting exhibition. Egalitaria comprises image entries from around the world, resulting in a unique collection.

Until 21 August, [www.albumgallery.london](http://www.albumgallery.london)

### W MIDLANDS



© PETER MOSS

### Frame Creatives: Project 15

Anyone who lives near the West Midlands group Frame Creatives has a chance to enter a competition to find the next generation of local photographers. Snap a portfolio inspired by either portraiture, environmental or street/reportage.

Until 11 September, [www.framecreatives.com](http://www.framecreatives.com)

### Shrewsbury Flower Show

A huge range of entertainment and attractions await at Shrewsbury's two-day flower festival, with falconry, fireworks and show-jumping also on display, plus a photography competition.

14-15 August, [www.shrewsburyflowershow.org.uk](http://www.shrewsburyflowershow.org.uk)

### SHROPSHIRE





# Viewpoint Jon Bentley

With the recent threat to Freedom of Panorama and the ability to take images in public spaces, copyright has been thrown into question. Should photographers give ground too?

**C**opyright has always been a quirky and inconsistent subject. Back when I worked as a producer on *Top Gear*, I often used to contemplate how strange it was that we could happily film and show cars designed by the world's most talented automotive designers without any restriction, but if a recent painting or piece of graphic art appeared in shot all sorts of potentially costly permissions had to be obtained.

Generally, my personal view on copyright is that, within reason, the fewer restrictions there are, the better it is for humankind. Getting permission from, say, Ford and its designers every time you wanted to show one of their cars would be a nightmare. And there'd be an impact on freedom of speech – a mischievous manufacturer could easily stop you filming its cars if it felt you were in danger of giving them negative reviews.

I was therefore horrified when I heard the recent story about the French MEP Jean-Marie Cavada, who was on a mission to prevent people publishing photos of buildings and sculptures without

their creators' consent. Whereas most European countries have a so-called Freedom of Panorama that entitles you to take and distribute pictures of things you see in public, France doesn't, meaning that (theoretically at least) you have to obtain permission when you want to show pictures of a building whose architect didn't die at least 70 years ago. Belgium and Italy take a similar view.

Cavada's plan was to extend the restriction to the whole of the EU in the name of harmonisation: I'd no longer be able to take a photo of, for example, The Shard and upload it to Flickr without first asking the permission of designer Renzo

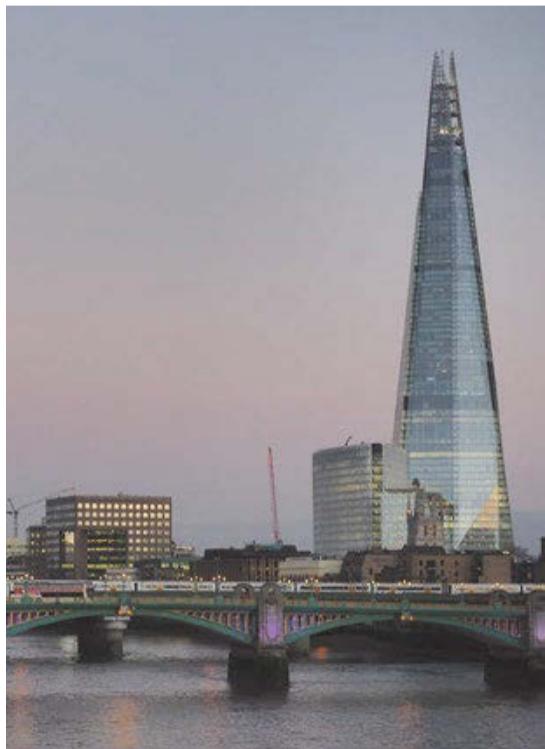
## 'My personal view on copyright is that, within reason, the fewer restrictions the better'

Piano. Some even suggested that landscape shots containing any relatively recent buildings would need to have them blanked out for fear of infringing the architects' rights.

Thankfully, following a torrent of protests and petitions, Cavada's proposal was defeated in the European Parliament on 9 July, and the European Commission issued a statement to the effect that you should be allowed to photograph what you can see with your eyes as a European citizen, in public places and on the street.

But the scare got me wondering whether photographers should give ground too. At present in the UK, Freedom of Panorama doesn't apply to '2D graphic works' like those paintings I had to worry about on *Top Gear* or, indeed, photographs. But in countries like Austria, Spain, Germany and Sweden photographs are included. If you put your work in a public place I'm inclined to think people should have the right to take pictures of it.

**Jon Bentley** is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*



Images of The Shard would have had to be blanked out so as not to infringe copyright

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 21 and win a year's digital subscription to AP, worth £79.99

## New Books

The latest and best books from the world of photography. By Oliver Atwell



### Bees: An Up-Close Look at Pollinators Around the World

by Sam Droege and Laurence Packer, Voyageur Press, £16.51, hardback, 160 pages, ISBN 978-0-76034-738-6

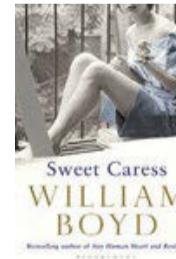


BEES are fascinating subjects in any field: literature, art, film (who can forget a wild-eyed Michael Caine at war with bees in 1978's nonsense-athon *The Swarm*?) and, of course, photography. The ecological necessity of bees within the natural world cannot be overstated, and as has been widely reported, colony collapse disorder threatens not just bees but also the wider environment.

With this in mind, it's perhaps our duty to enhance our understanding of these little creatures. In this book, Droege and Packer – two experts in their field – give you species to marvel at for hours (the orchid bee and long-nosed sandlover are especially incredible), and by the end of it you're likely to flip back a few pages to check you really did see what you think you did. It's humbling to realise you exist in a world of such incredible biological evolution. **★★★★★**

### Sweet Caress

William Boyd, Bloomsbury, £18.99, hardback, 464 pages, ISBN 978-1-63286-332-4



IT'S NOT often we feature novels in the AP review pages, but this new title from William Boyd more than qualifies. *Sweet Caress* follows a Lee Miller-esque character named Amory Clay who travels the world with her eye pressed to her camera's viewfinder. Cleverly, Boyd takes us on a tour of the 20th century through Amory's eyes as she soaks up the world she finds beyond her small upbringing in London. It's as much a history lesson as it is a thrilling tale and, thanks to Boyd's absorbing prose, atmosphere almost bleeds from the page. There are not many contemporary male writers who'd have the confidence to write from a woman's point of view, but Boyd throws himself into the character and, as a result, we have an entirely believable narrator and protagonist. This is one for the beach. **★★★★★**



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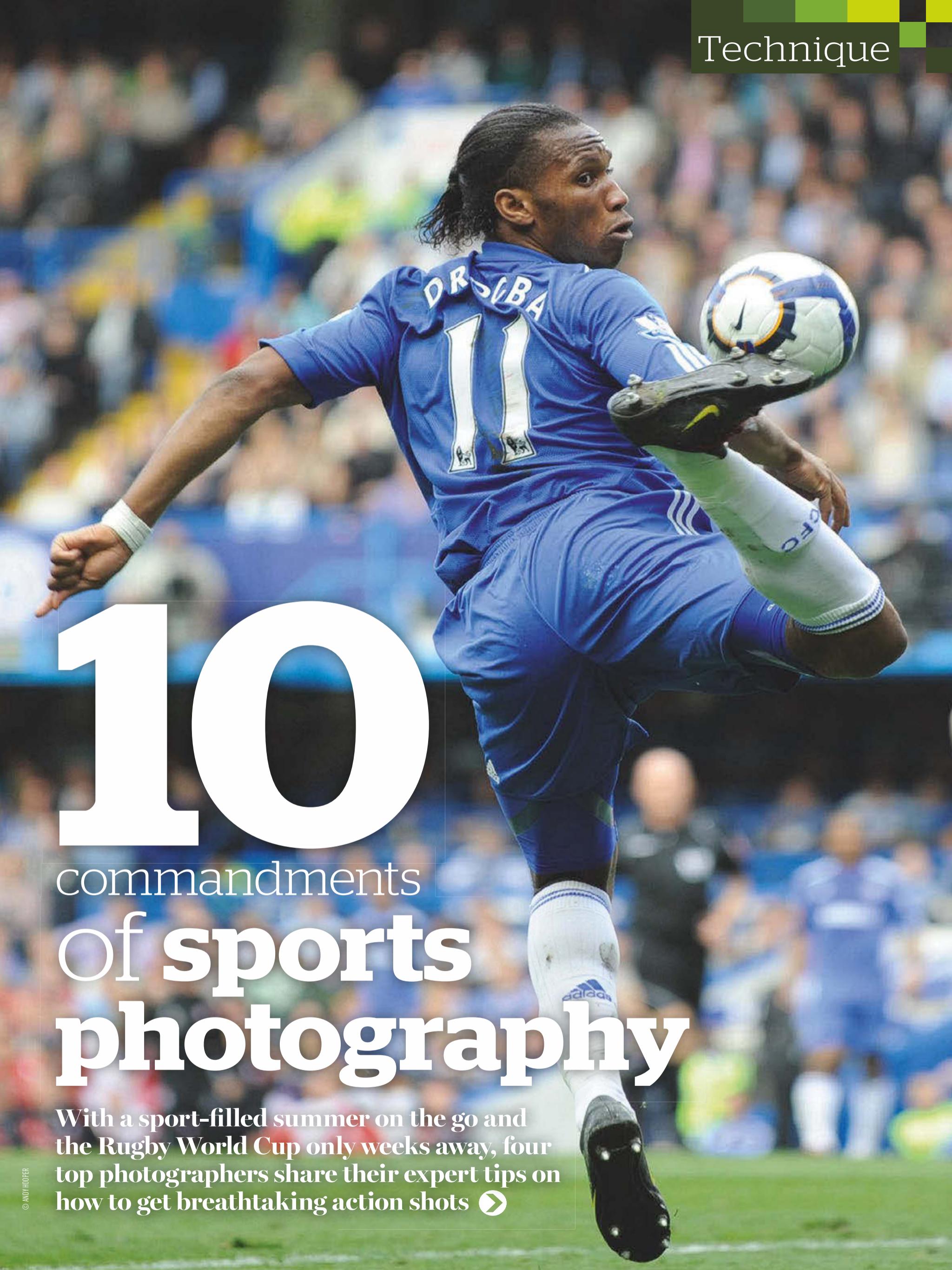
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# 10 commandments of sports photography

With a sport-filled summer on the go and the Rugby World Cup only weeks away, four top photographers share their expert tips on how to get breathtaking action shots ➤



## Mark Pain

Mark is a multi-award-winning sports photographer and chief sports photographer of *The Mail on Sunday* who has more than 25-years' experience. He was named Sports Photographer of the Year in 2005 and 2011 at the British Press Awards, British Airways Olympic Photographer of The Year 2012 at the UK Guild of Picture Editors Awards, and in 2011 launched the UK's first dedicated Sports Photography School. He is also a Nikon ambassador. [www.markpain.com](http://www.markpain.com)

### 1 Technical preparation

Technical preparation is crucial in sports photography where most subjects are both fast moving and unpredictable. Even the most sophisticated cameras can easily be fooled by a subject's random changes of direction or tricky lighting situations. In fact, the more sophisticated cameras become, the trickier it is to be totally comfortable with all their clever (and sometimes not so clever!) settings and adjustments.

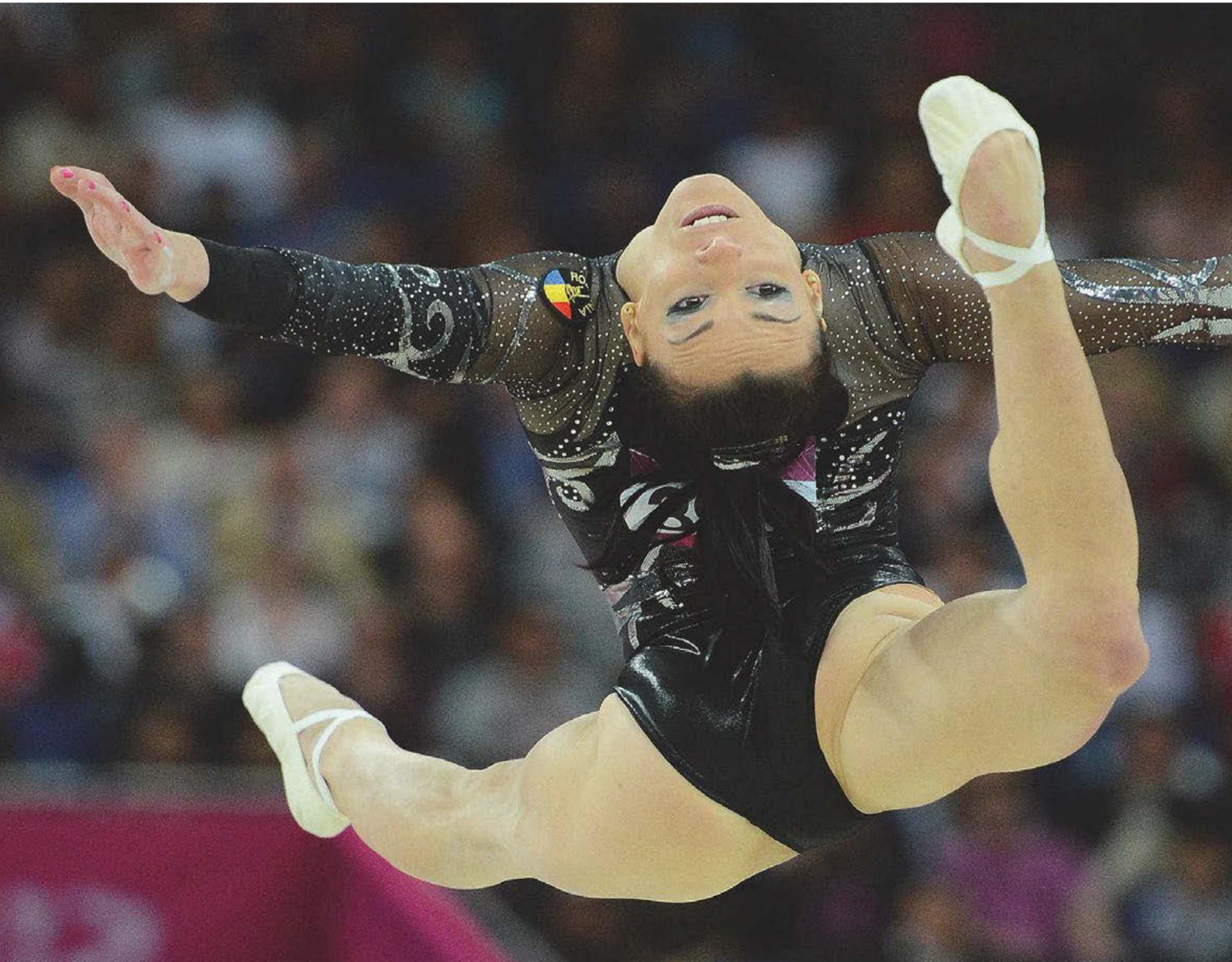
This is particularly true with your camera's AF, and it's crucial it is set up properly. This varies from sport to sport, but 99% of the time you should always select just one AF spot for the camera to focus on and be in continuous AF mode. This means you need to really concentrate on

following your subject as precisely as you can and always keep that AF spot on them. In the camera's AF sub-menus, you can also choose a number of spots around the single AF spot you've selected to assist the camera to successfully follow the subject – for instance, a group of nine central spots around the single spot in the middle. The camera will still try to focus on the single central spot chosen, but will also use the data from those around it. Never choose a setting where the camera decides which AF spots to use; it's simply too random and unreliable.

Any fluctuation of your subject away from the AF spot will result in the camera trying to focus on something else. This is where a secondary part of successful AF set-up comes in: focus tracking. When you change the speed of the AF tracking on the camera, you aren't changing how fast the camera can actually focus on your subject, you're either speeding up or slowing down the camera's 'brain' in deciding what it should focus on. By slowing down the tracking speed, the AF system will appear less jittery and will be more forgiving if your subject briefly moves off the single AF spot you've chosen. By varying the tracking speed from sport to sport, you'll massively assist the camera in doing what you want it to. The latest cameras are equipped with amazing features, but you have to be precise in telling them what you want. Get this right and your ability to keep your subject in focus will improve dramatically.

Set your camera up before you start shooting

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## 2 Back-button AF

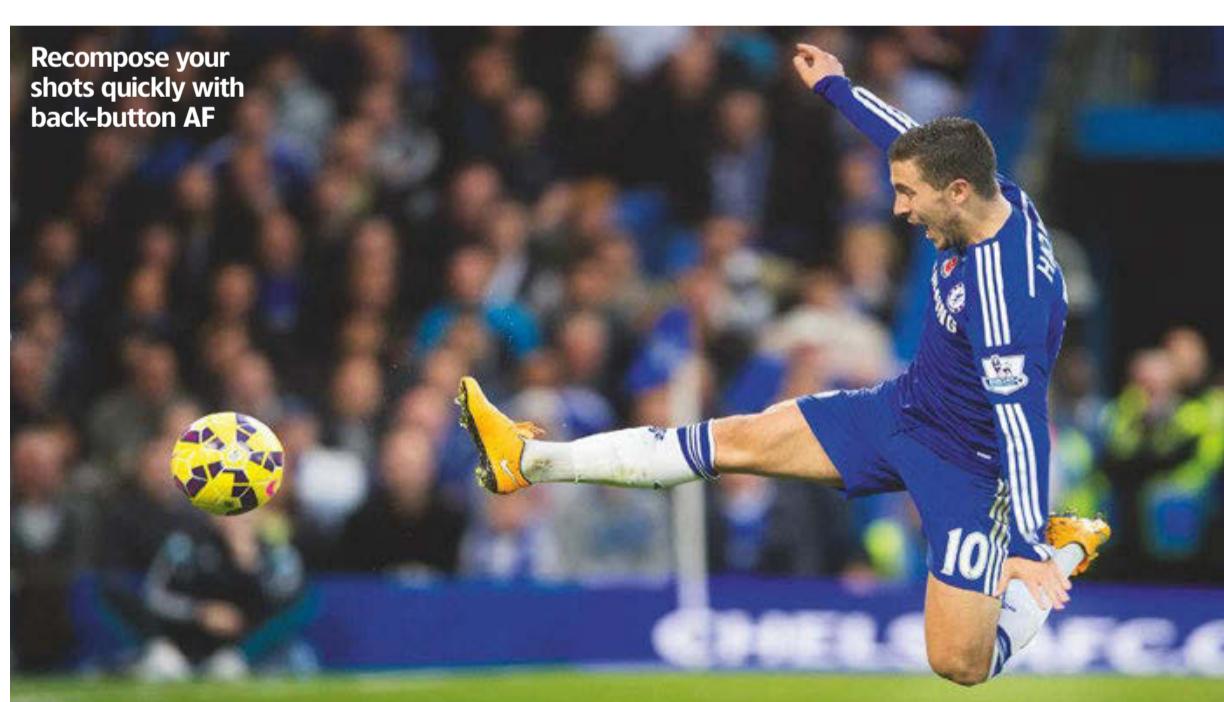
Back-button AF is something you should start using on a permanent basis. Switching to back-button AF is when you completely transfer the autofocus of your camera from the top, front 'do-it-all' shutter button to one of the buttons on the back of your camera, normally one of the top-right back buttons. You actually deactivate the front button from focusing completely. In my opinion, this is a far more intuitive way of using autofocus. There isn't a single professional sports photographer I know who doesn't use back-button AF; it completely transforms your ability to follow focus your subject. As a bonus, with many cameras you can assign any of the buttons on the back of the camera to focus – whichever one suits your hands and shooting style best.

It's also great for your composition, as separating the two functions makes it easier to frame your subject exactly where you want it without compromise – and you'll never miss a moment as you try to recompose your camera. Even better, it's excellent for your 'photographic brain'. If you can mentally separate the AF of your camera from your composition, this will lead to achieving far better and more consistent composition in your images, especially when you have very little time to prepare and plan a picture. Switching to back-button AF will transform your photography, so try it!



Using back-button focusing can really help with fast-moving panning shots

Recompose your shots quickly with back-button AF





A good sports image, like this one of KO'd boxer Ricky Hatton, tells a story



## Marc Aspland

Marc is chief sports photographer of *The Times* and has covered numerous Olympic Games, FIFA World Cup finals, every FA Cup final since 1988 and each Wimbledon final from 1988 to 2013. He has shot many British Open golf championships, World Athletics events, Six Nations rugby, and every Rugby World Cup tournament since 1991. He is a past winner of Royal Photographer of the Year. [www.marcaspland.com](http://www.marcaspland.com)

### 3 The decisive moment

Henri Cartier-Bresson, the father of modern photojournalism, coined the phrase, 'the decisive moment', and in sports photography the iconic images that last the test of time are certainly decisive. Think of Maradona's, 'Hand of God' frame, Bob Beamon who soared into the record books at the 1968 Olympic Games in Mexico City with that long jump frame of 8.9 metres, or Tommie Smith and John Carlos giving the Black Power salute on the podium at the same Games. In my time it was Jonny Wilkinson's decisive drop goal, which won England the Rugby World Cup in Sydney, Australia, in 2003.

Then there are those sporting pictures that weren't all action, but which decisively summed up a sporting occasion. One of the most memorable, captured long after the 'decisive' knockout punch, is of Muhammad Ali as he reacts to his first round KO of Sonny Liston in 1965 taken by Neil Leifer. I've come to understand that I am not so much an 'all about the action' sort of photographer. My sports editor at *The Times* expects me to capture every decisive moment at every live event. But what he's come to appreciate is how I can take a single image that sums up those 90 minutes of football, 80 minutes of rugby and three days at Ryder Cup golf. I'd never dream of comparing a single frame I've taken to those of Cartier-Bresson or Leifer, but it's through my understanding of how they saw pictures – and how I try to capture images that tell a story – that he now views my photography.

My shot of Ricky Hatton after he was knocked out for the first time in his career by Floyd Mayweather in 2007 (above), is as close as I've come to Leifer's 1965 moment, but it tells the same story.

My close friend Jonny Wilkinson doesn't have a photo of his famous drop goal on his wall, but I'm pleased to say he does have a moment I captured long after the final whistle. It's of him and captain Martin Johnson in an emotional moment during the lap of honour (below right). It's up-close and personal, yet it sums up the momentous events these giants of the game were involved in.

Indeed, I'd struggle to name the winner of the Open Championship held at the Carnoustie Golf Links in 1999, but I'll never forget the comedy of errors that led to French golfer Jean van der Velde standing ankle-deep in the Barry Burn (below). Or that while my colleagues used their sharp elbows for the best vantage points, I walked away from where he was staring down the fairway, stopped and found the decisive view – his ball caught in his shadow!



Look for unexpected vantage points to capture what other photographers won't



The emotion caught in this shot perfectly sums up the momentous Rugby World Cup final in 2003



Good timing, and anticipating what those around you will do, can make for a great image



#### 4 Seeing a picture

For me, one of the most important, if not the most vital aspect of being a photographer, is how we actually see an image. Be it in our mind's eye, our imagination or creativity – call it what you will – it defines us all as photographers. I can be shoulder-to-shoulder in a line of photographers behind the goal at Wembley or the tryline at Twickenham, and it's only our individual creativity that sets us apart. The cameras these days are so technically advanced that my teenage son could capture a usable image, indeed all the photographers are pretty much using the same Canon or Nikon cameras and lenses, but it's the eye of the photographer that makes the difference.

The longest men's final in the history of Wimbledon, an incredible 4 hours 48 minutes, was in 2008. The clock on the scoreboard in the background showed 9.26pm, and in the almost darkness there was no way the flash-lit pictures of my colleagues would capture the whole picture. So by setting my camera at a very slow shutter speed and by trying to keep as still as possible, I fired the shutter at exactly the time I anticipated their flashguns. I was somehow able to capture just one good frame from a final in 2008: Rafael Nadal being lit by another flash, illuminated in the darkness (above).



## Frits van Eldik

Frits photographed his first Formula 1 Grand Prix in 1989 and by 1994 he was shooting all the F1 races throughout the season. In the past few years Frits has shot different kinds of motorsports, including the Le Mans races, MotoGP and 'everything else that moves fast'. Frits is a Canon ambassador. [www.fritsvaneldik.nl](http://www.fritsvaneldik.nl)

Practice makes perfect, so make sure you put in as much time as you can with your subject



### 5 Be proficient

While it's quite possible to create a portfolio of great but lucky shots, you want to be able to take striking images every time you head out with your camera. Shoot as much as you can, and so long as you understand why something hasn't quite worked or you missed a shot because you were taking a risk, these experiences will pay you back. Your wastage rate will come down massively until you're shooting engaging shots on a regular basis.

© FRITS VAN ELDIK

THE ONE THAT SHOOTS 30 PHOTOS A SECOND

CHANGING PHOTOGRAPHY

## PICK PERFECT SHOTS FROM 4K VIDEO

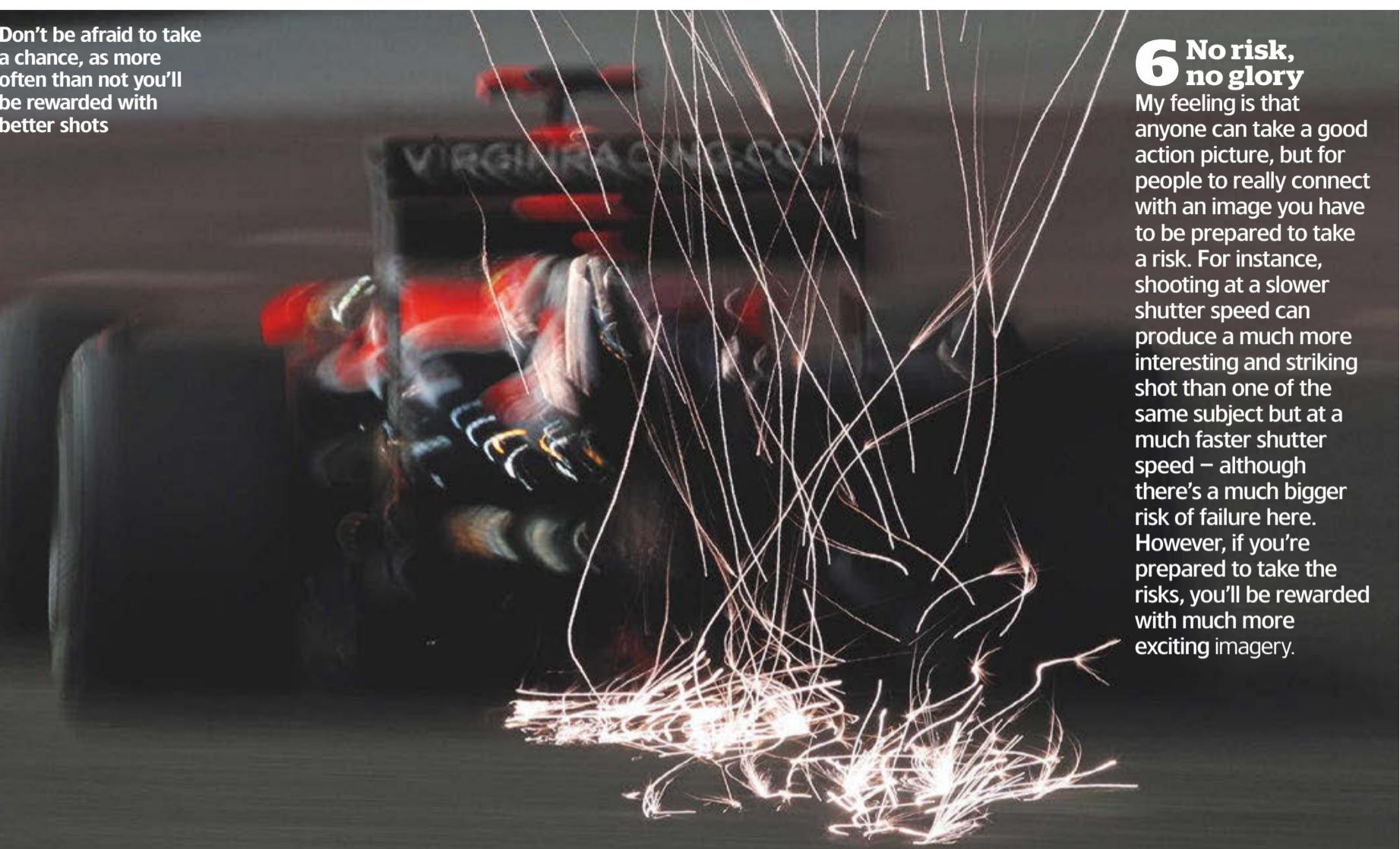
LUMIX G7 lets you shoot amazing 4K action at 30 frames per second, then scroll through and extract any moment as a stunning photograph within the camera. And other features like AutoFocus with Depth from Defocus technology and excellent low-light performance guarantee great results, however and whatever you're shooting. More compact and versatile than a standard DSLR, the G7 is just one of the 4K LUMIX range, the perfect line-up for aspiring photographers and filmmakers alike.

PHOTO BY ADRIAN WEINBRECHT



Don't be afraid to take a chance, as more often than not you'll be rewarded with better shots

© FRITS VAN ELDIK



## 6 No risk, no glory

My feeling is that anyone can take a good action picture, but for people to really connect with an image you have to be prepared to take a risk. For instance, shooting at a slower shutter speed can produce a much more interesting and striking shot than one of the same subject but at a much faster shutter speed – although there's a much bigger risk of failure here. However, if you're prepared to take the risks, you'll be rewarded with much more exciting imagery.



# Panasonic

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June 15



June 15

LUMIX





## Andy Hooper

Andy is a five-times winner of the UK Sports Photographer of the Year, and has documented major sporting events across the globe and photographed many of the world's greatest athletes for over 20 years. His work has been consistently recognised by The Picture Editor's Guild, The Sports Journalism Awards and The British Press Awards. [www.andyhooper.co.uk](http://www.andyhooper.co.uk)

ALL IMAGES ON THESE PAGES © ANDY HOOPER

### 7 Freeze the action

Freezing the action is probably the most important technique in sports and action photography. It's also the one most people struggle with when they first start out. A shutter speed of between 1/500sec and 1/1,000sec used to be enough to freeze the action, but with digital capture we're finding that it's best to use at least 1/2,000sec to completely freeze the whole image, otherwise parts of the image might still be blurred, such as a football action shot in which tips of fingers, feet and even faces have movement in them. A shutter speed of 1/2,000sec is a good general rule to freeze all this motion, but when you're shooting really high-speed movement, for instance in water, diving or footballs and tennis balls, you may need at least 1/4,000sec.

Positioning is crucial to the success of the shot – get down low and shoot head-on

With the latest cameras, it's possible to freeze the action even in the darkest conditions



### 8 Positioning

Never underestimate the importance of a good position. After 20 years I still agonise over where to sit and whether to move six inches to my left or right. Just ask any football photographer how many times they've returned to the press centre and said the dreaded words, 'I was at the wrong end for all the goals.'

Positioning often comes down to personal preference, and mine for shooting action is to shoot low down and head-on. This accentuates the power of the athletes and makes the viewer feel part of the action. When in doubt, use this as your default position, as you know the drama is going to come towards you. If you'd like to do something more creative, shoot from the sidelines or from above. One sport where use can your creativity is cycling, because, really, you're just creating a classic landscape image that happens to have cyclists in it.

Once you've established where the light's coming from and if you're happy with it, you need to consider the background – sports arenas and stadiums are riddled with advertising boards, marshals and clutter. This may not sound important, but a simple clean background helps the action in the foreground stand out.

Don't be afraid to get up and move, especially during events that go on for a few hours. Motor racing is ideal for changing positions and seeking new angles. If you keep on the move you'll end up with a larger variety of images.



Don't be afraid to move around from your initial spot

## 9 Timing

Sports photography is all about timing. It doesn't matter whether it's a racket, club or foot hitting the ball, you've got to time it perfectly. Avoid the temptation to take a burst of pictures using your fast motor drive and then choose the best one. This works to a degree, but the best way to get the perfect picture is to time the shutter release and take just one shot. Perfect timing enables you to position the ball in exactly the right place in the image. A good example of this is during a football penalty. Nine times out of ten, if you just shoot a sequence, you won't get the ball in the right place. But if you take one picture you've timed just right, you'll get the image you want of the ball leaving the footballer's boot. This also applies to most racket sports and rugby, football and cricket.

While professional photographers may use both these techniques together, timing is a skill every photographer needs to learn. Having been at Wimbledon for two weeks, my timing was definitely better in the second week. The key is to watch a player's racket as they swing it back, and get ready to shoot as the racket moves forward. Check your LCD display to see whether you're pressing the shutter release too early or too late and adjust accordingly. Perfecting your timing is an ongoing process.



Timing is everything – learn to position the ball in exactly the right place

Avoid the temptation to hold down the shutter button as you could miss the crucial moment



## 10 Know your sport

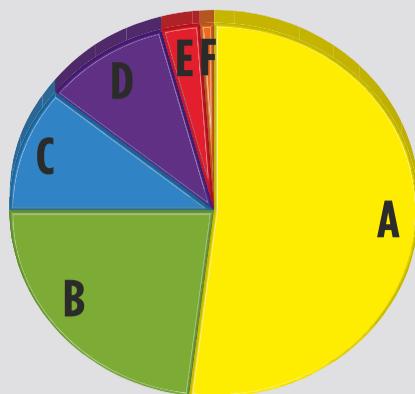
Taking the time to research your sport will always pay dividends. Just as a professional sportsman can't expect to turn up at the track and win the 100m with no preparation, a photographer can't expect to turn up and shoot the perfect image. All sports have their own stars: are they left or right footed? Where do they run when they score a goal? Which team is most likely to win? Where do the fans sit? When does the height of the action take place? Where is the sun going to be and at what time? All these things need consideration.

Having spent time at Wimbledon, I've

learnt that it's best to photograph Serena Williams' double-handed backhand (right). By sitting to her left as she plays the shot on the baseline, you can capture an image that shows off her muscles and power. Knowing this makes choosing where to sit a no-brainer. Cricket is a technical sport where it helps to know the ebb and flow of the game. In this way you can anticipate what's going to happen, because the key action actually takes place quite quickly in an otherwise long game. Doing your homework will help you make the right decisions, which might lead to a great image rather than an average one.



Get to know your subject and sport for the best shots



### In AP 18 July we asked...

Would you ever buy a camera with an EVF?

### You answered...

A Yes, I already have one	52%
B No, nothing can beat an optical viewfinder	23%
C Yes, but I'll wait to see what the next generation technology is like	11%
D Yes, my next camera will have an EVF	10%
E No, I just don't like the idea of them	3%
F No, I can't use one as it gives me headaches	1%

### What you said

'The EVF was the inevitable and very welcome successor to the opto-mechanical reflex viewfinder. After all, the TV camera had an EVF virtually from the start'

'Somehow I don't think that in future there will be the option of optical viewfinders. I'm not concerned with using an EVF, I'm more concerned we won't have proper viewfinders at all and will have to compose shots with the inferior live view method at arm's length – God forbid!'

'I have a camera with an EVF – a Fujifilm bridge, which I still use occasionally, but I don't like EVFs. The Fuji was a compromise. The poll was missing an "I have one but I don't like them" option'

'They don't give me headaches, but they do make me nauseous, disorientated and make me fall over'

### This week we ask

'Do you ever use a projector to show your photos?'

**Vote online** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

### Guess the camera



Every other week we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (above), head over to [www.facebook.com/Amateur.photographer.magazine](http://www.facebook.com/Amateur.photographer.magazine). Forum members can also enter via the forum.

The 18 July issue's cover is from 15 March 1933. The winner is forum member Oly Backer, whose correct guess was the first drawn at random.



# Inbox

Email [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com) and include your full postal address

Write to Inbox, Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

### LETTER OF THE WEEK

## Agonising over APOY

As I write this, it's day seven of the APOY Macro Insects and Flowers month, and I've now narrowed my choice down to my favourite 11 photos. I only realistically have a few more days to get the perfect shot and spend any time agonising over the decision. (Yes, agonising! I do this every month, as I am sure all who take part do).

This month is good because I have 11 possible shots. Most months, I only have a couple, maybe three or four at the most, and sometimes one of those might be a clear winner. But even then, I agonise. Does the picture fit the brief? Is this really what the judges are after? Do I go for the arty (slightly out of focus) one because I love it and the judges might too? Or should I play it safe with the crystal-clear (but strangely cropped) beautiful shot? In

fact, why am I even writing this when I should be spending the time narrowing my choice down to my favourite 10 images?

In truth, I'm not sure I've ever taken a 'perfect' photo. So, like the surfer searching for the perfect wave, I reach for the camera once again. The wind is dropping and the light is just about right. The surf is non-existent (here in the middle of France), but I hear a buzzing in the air. Time to catch that moment. **Mike Smith, France**

I think we can all identify with that particular agony, Mike. They say that photographers are the worst editors of their own photos – I certainly find editing my pictures much more difficult than taking them. But do keep entering!

– **Nigel Atherton, Editor**



# Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. [www.samsung.com](http://www.samsung.com)

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### To a T

In your informative piece on t-stops (AP 25 July) you stated that doubling the diameter of the iris opening (the aperture) doubled the light passing through the lens. This is not the case – the light passed depends on the area of the opening, not the diameter. As the iris is as near a circle as the manufacturer can manage, the area is given by  $\pi r^2$ , where  $r$  is the radius of the circle or  $1/2$  the diameter. So opening the aperture from  $1/4$  to  $1/2$  of the focal length ( $f/4$  to  $f/2$ ) increases the light fourfold, that is by 2 stops.

T-stops are used in the cinema industry because slight differences in exposure resulting from different levels of loss in different lenses become obvious and distracting when the director cuts from one camera to another shooting the same scene. This is not a problem with stills photography or if

only one camera is used.

**David Humble, Pembrokeshire**

**You are, of course, completely right. Indeed, a number of readers spotted this error. Our apologies for any confusion caused – Andy Westlake, technical editor**

### Maths mix-up

Wayne Eardley didn't think his arithmetic through in his letter to AP (Inbox, 18 July), when he mentioned £720 per pixel. That would be £36 billion (not £36,000 – it's actual price) for the

Hasselblad H5D-50's 50 million pixels. I knew they were expensive, but I guess inflation has crept up a little more than I expected when I wasn't watching. By Wayne's logic, the Canon is only £1.5 billion – thank goodness, I'll start saving up!

**Roger Christie, Cumbria**

### Camera inclusive

Why is it assumed that all AP readers use DSLRs? We don't. The (very good) *Mastering depth of field* article (AP 18 July), could be read as generic to any camera/lens, but in the hyperfocal distance charts it refers specifically to DSLRs.

Are these charts not applicable to any lens, irrespective of camera? I think the full-frame data might also apply to 35mm film cameras! It will be interesting to follow how quickly this type of article keeps up with the trend toward mirrorless cameras.

**Keith Walker, Dorset**

### So long SLRs?

Richard Sibley concluded his fascinating review of the Leica Q (AP 18 July) with the words, 'When the viewfinder and focusing are this good, the rangefinder is looking more and more obsolete'. But exactly the same reasoning leads me to conclude that the



Kyle Tallett's image of flooding around Fairfield church. Left: Phil Hall's 'flooded' picture courtesy of Photoshop

SLR is similarly moribund. I recently swapped my much-loved but massive Olympus E-3 DSLR for the more capable OM-D E-M1 CSC. The E-M1's workmanlike EVF and lack of SLR mirror results in a svelte form roughly the size of my OM-series film SLRs.

For professional photography, I make use exclusively of Nikon cameras, with a strong preference for the D4 series. For personal photography, I am (contentedly) locked in to the Olympus system, even with its relatively small sensor, due to the need to use my collection of OM and Four Third lenses. However, if I were in the market for a high-end camera for personal use, I would never again buy an SLR as their day has passed.

I would buy a high-end but small full-frame CSC with a high-quality EVF, assuming that high-resolution lenses were available for the camera. Right now, I would buy a Sony Alpha 7, and treat myself to some of those lovely Carl Zeiss lenses – that is, if I couldn't wait for the small, high-end, EVF-equipped CSCs that I am certain Nikon, Canon and other

manufacturers will soon release.

Surely it won't be long before the flipping mirror has vanished from use?

**Dennis Holland, Cambridgeshire**

**After a slow start, mirrorless cameras are beginning to take off, at the expense of DSLR sales. It would be interesting to hear whether other readers still think there's a future for the traditional DSLR – Nigel Atherton, Editor**

## Fairfield flood

I enjoyed the *Creative Photoshop* article in which the Displace Filter was used to create the impression of flooding in front of Fairfield church (AP 18 July). As my image shows (above right), I've seen it flooded for real!

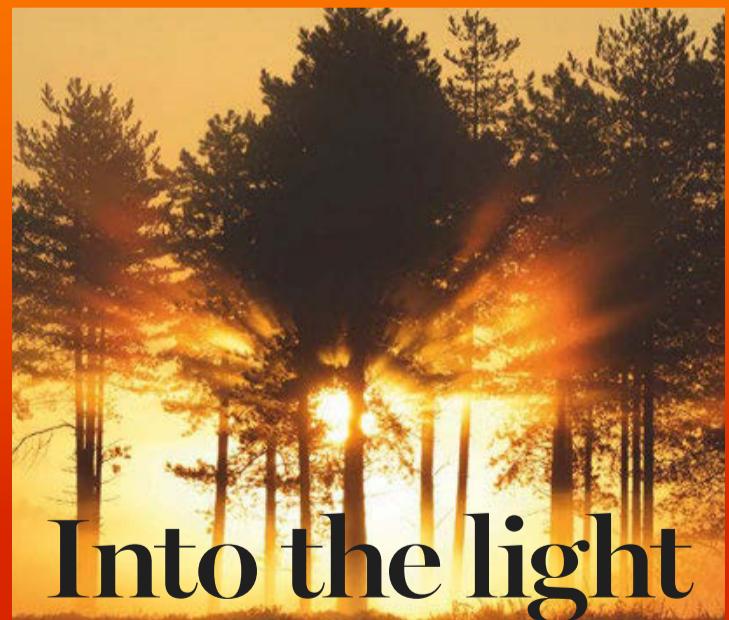
**Kyle Tallett, Kent**



The full-frame Sony Alpha 7 compact system camera

## In next week's issue

On sale Tuesday 11 August



# Into the light

Jeremy Walker explains the benefits and pitfalls of shooting contre jour

## Digital Armageddon

How upset would you be if you lost all your photos, and what are you doing to make sure that never happens?

## Canon PowerShot G3 X

Andy Westlake assesses Canon's new high-zoom, premium compact

## Sony Cyber-shot DSC-RX100 IV

We test the latest incarnation of one of the world's best compact cameras

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# The Final Frontier

We take a look at a selection of images from the **Astronomy Photographer of the Year 2015** shortlist

The vastness of the universe can do tricky things to the human mind. It can either make us feel part of some unknowable cosmic plan, or make us feel utterly insignificant. But regardless of your beliefs, only the most hardened soul could fail to be moved and awed by the rich and complex elements that make up our observable solar system.

The Insight Astronomy Photographer of the Year (APOTY) competition is once again upon us, and as ever the images are well and truly mind-blowing. The judges have selected a shortlist of 100 images from a pool of around 2,700 entries. The overall winner will be announced on 17 September and will take home £2,500.



## Thor's Helmet Adam Block

 Around 11,000 light years away, the bubble shape of Thor's Helmet (otherwise known as nebula NGC 2359) is mainly due to interstellar material swept up by the winds of the nebula's central star, Wolf-Rayet – an extremely hot giant thought to be in a pre-supernova stage.

## Roseta-NBv5 Juan Ignacio Jiminez

 Here the photographer has applied a false colour palette to several pictures. By using narrowband filters, which only allow a specific colour of light to reach the camera (with each one linked to a specific interstellar gas), he has captured the striking blues and oranges we can see.





## Quiver Trees and Shooting Star

### Ivan van Niekerk

 The Milky Way shines over quiver trees at Bet-El Farm in the Northern Cape of South Africa. The photographer used diffused LED lights to illuminate the trees, rivalling the glow from the stars above.

## Aurora Panorama 3

### Jan R Olsen

 The vivid green northern lights dance above Lyngenfjord, the longest fjord in Troms county, Norway, tracing out the shape of the Earth's magnetic field above the waters. Green – the most common colour associated with aurorae – is produced by oxygen atoms and molecules, which are energised by solar particles that have escaped the sun's atmosphere.

## Calm Before the Storm

### Julie Fletcher

This is a phenomenal natural light show; the lightning emanating from the underside of ominous storm clouds is juxtaposed against the gleaming stars of the Milky Way above. The photographer had watched the storm front over Kati Thanda-Lake Eyre National Park in South Australia for around two hours before capturing this tumultuous scene, and used a graduated filter upside down to balance the exposure from top to bottom and showcase the beauty of our galaxy.





### Westerhever at Night

**Tom Davidson**

Light rays emitted by this lighthouse in Westerhever, Germany, streak across the night sky and are captured by a long exposure (20secs). One of the glasses in the lighthouse creates a red beam, which contrasts with the southern part of the Milky Way visible on the left of the photograph.



## Star Trails over Green Lake

**Dan Barr**

 Star trails over a campfire-lit Green Lake in the Hoover Wilderness of California, USA. Star trails are a popular subject to capture using long-exposure times. While they appear to illustrate the movement of the stars, they in fact show the rotation of the Earth on its axis.



© XIAOHUA ZHAO

## The Mirrored Night Sky

**Xiaohua Zhao**

An enthralled stargazer is immersed in the stars as the luminous purple sky is mirrored in the thin sheet of water across the world's largest salt flat, Salar de Uyuni, in Bolivia.



## C/2014 Q2 Lovejoy

**Michael Jaeger**

 Comet Lovejoy sails through the solar system in a green haze, leaving cometary dust in its wake. This particular astronomical body, C/2014 Q2, is the fifth comet to have been discovered by Australian amateur astronomer and astrophotographer Terry Lovejoy.

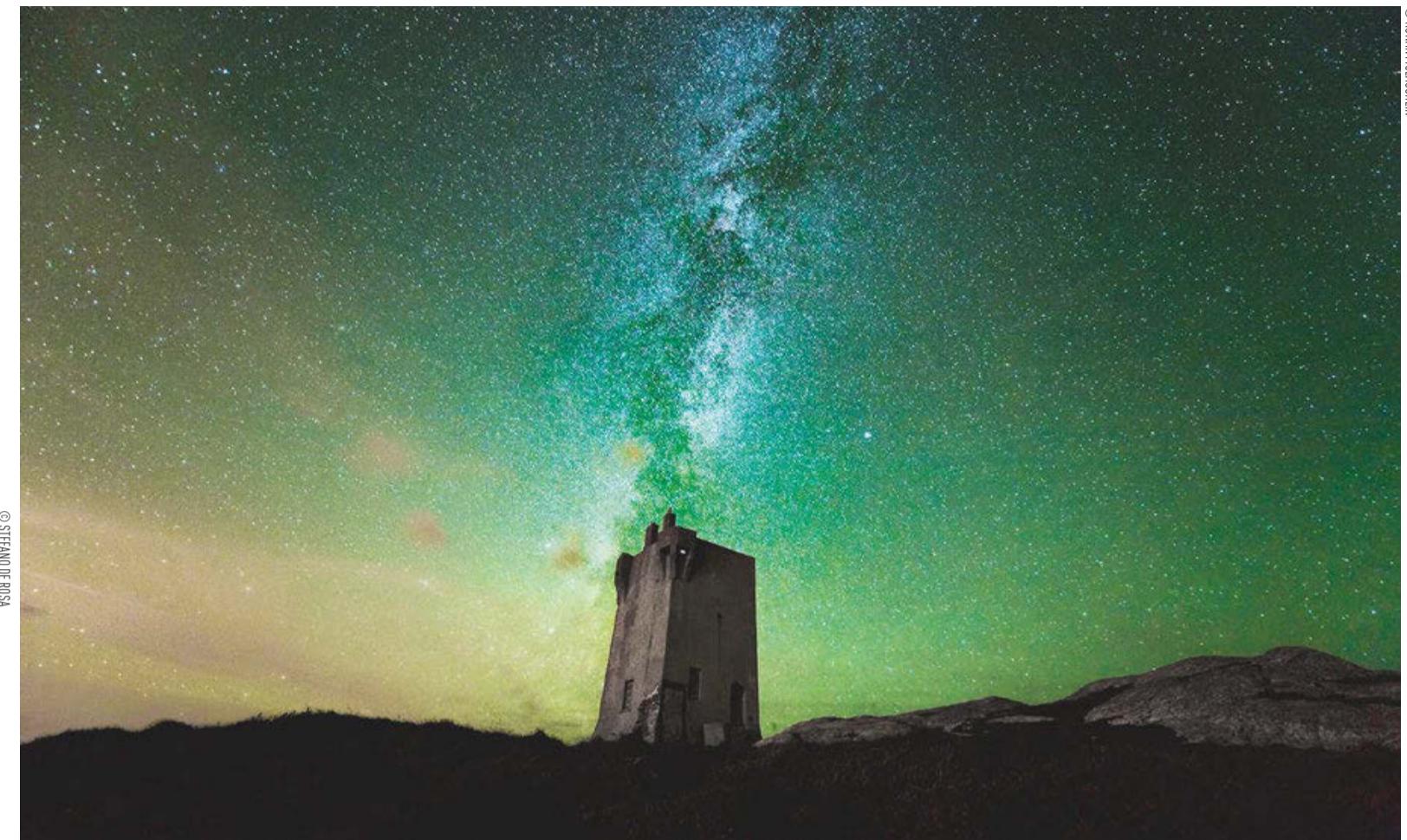
© MICHAEL JAEGER



© PAUL LIZZA



Winners of the nine categories and two special prizes will be announced on 17 September at the Royal Observatory, Greenwich, before going on show in a free exhibition the next day. The overall winner will receive £2,500. To find out more, visit [www.rmg.co.uk](http://www.rmg.co.uk) and [www.flickr.com/groups/astrophoto](http://www.flickr.com/groups/astrophoto)



© RÓNÁN MC LAUGHLIN

### Full Moon over the Alps Stefano De Rosa

 This is a truly majestic sight of the full moon setting behind the rose-tinted Alps. It was taken in the silent pre-dawn surroundings of Superga hill in Turin, Italy, mere minutes before sunrise.

### The 'Tower' and the Milky Way Rónán McLaughlin

 In Ireland's County Donegal, the Milky Way illuminates the sky above a derelict building known as 'The Tower' that was built in 1805 by the Admiralty, and later used as a Lloyd's Signal Station.

### Full Moonrise Composite Steve Knight

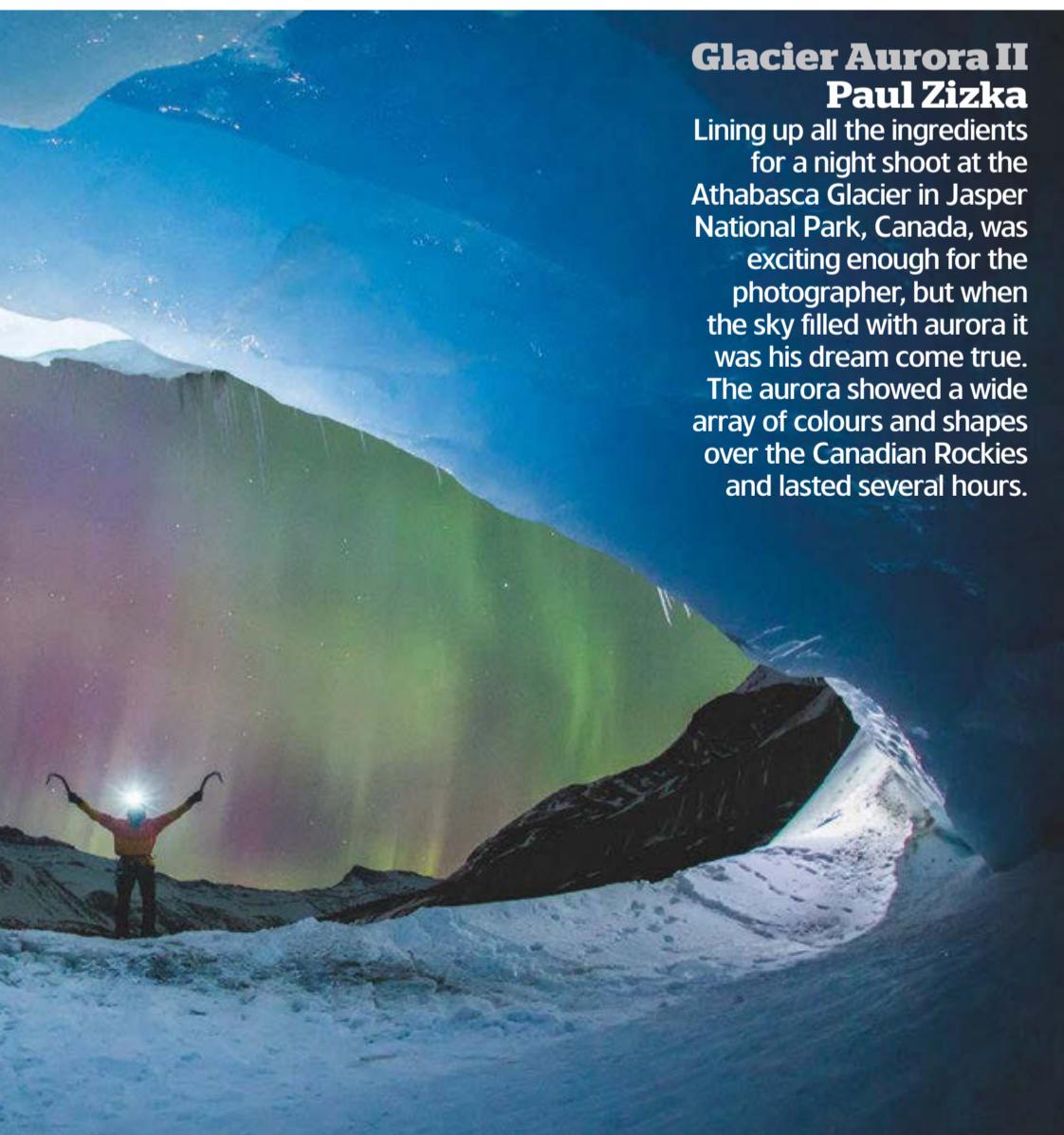
 The photographer set the camera to take images two seconds apart to create a timelapse. He then selected six images taken 140 seconds apart and stacked them using StarStaX software.

### Glacier Aurora II Paul Zizka

Lining up all the ingredients for a night shoot at the Athabasca Glacier in Jasper National Park, Canada, was exciting enough for the photographer, but when the sky filled with aurora it was his dream come true. The aurora showed a wide array of colours and shapes over the Canadian Rockies and lasted several hours.



© STEVE KNIGHT

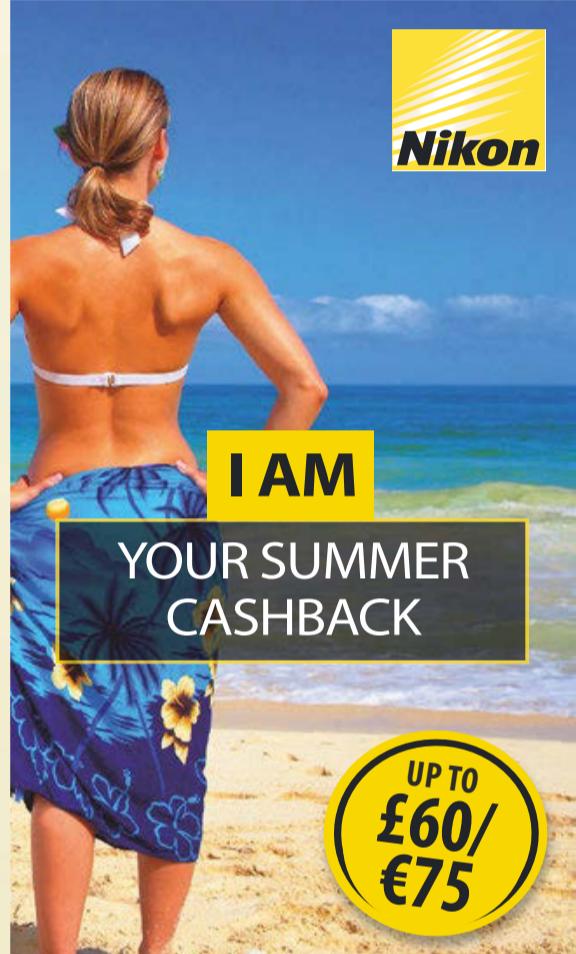


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\*Quote by Darren Hartas former editor of *Master Photographer* magazine



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With the Nikon Df Gold, Nikon opted for a much more subtle approach than they have done in the past with the Nikon FM Gold and Nikon FA Gold, only giving it a few gold accents where they would have the most impact. This subtlety also means Nikon's rendition is much more attractive and we are informed it was an immediate sell-out in Japan. Grays of Westminster are delighted to announce they have secured an example of this unique kit. NEW £5,000



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## KIT LIST



### ◀ Wideangle lens

A 20-28mm focal-length range will enable you to get good views of most staircases, but shooting with an extreme wideangle will allow you to get much more dramatic views and include the whole shape.



### ◀ Fisheye lens

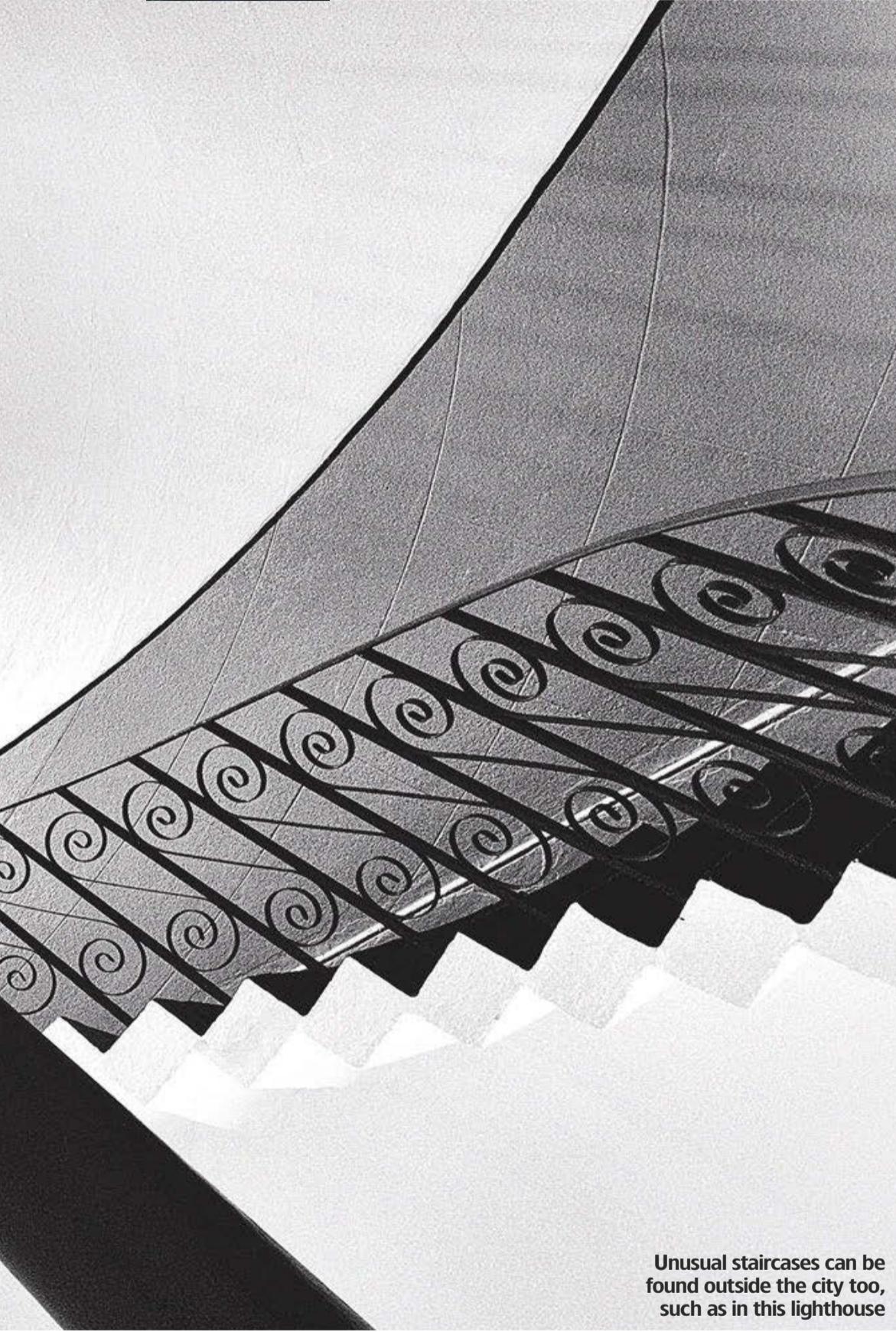
A fisheye lens will not only offer an extreme angle of view, but also distort the natural pattern formed by the staircase, adding a unique interpretation to your image.





## Craig Roberts

Craig Roberts has been a professional photographer for more than 20 years and specialises in travel and landscapes. He's written technique articles for every major photo magazine and now offers online photography courses and tuition from his website. [www.craigrobertsphotography.co.uk](http://www.craigrobertsphotography.co.uk)



Unusual staircases can be found outside the city too, such as in this lighthouse

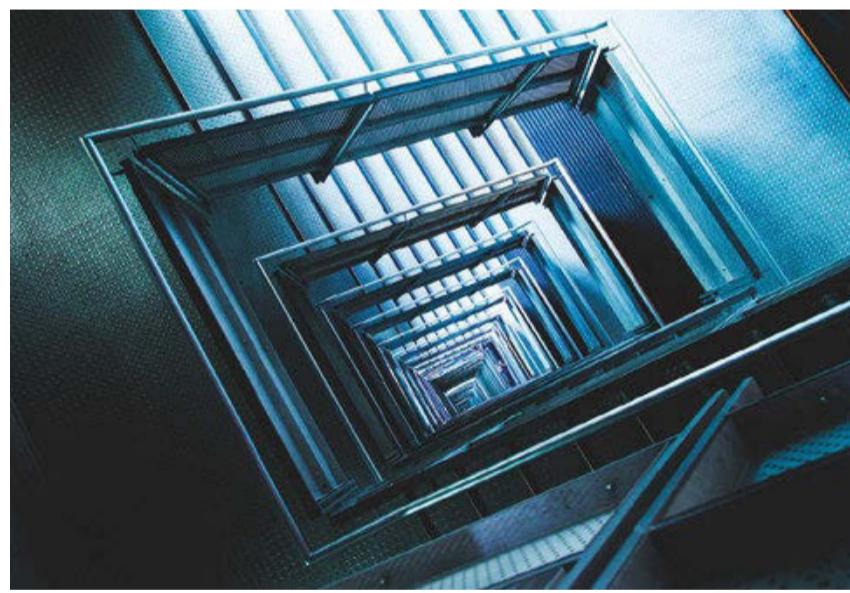
# Step class

**Craig Roberts** discovers the charms of staircases, an often overlooked photographic opportunity

Staircases have been around for centuries, and many are designed as part of a building's internal beauty rather than just a means of emergency escape if the lifts fail. Square or spiral, metal or wooden, their designs are often unique and, fortunately, many lend themselves to abstract studies. Stay alert to opportunities: they can be all too easy to miss if you take the lazy route to an upper floor. However, if you seek them out when visiting a town, city or other location, they make a welcome addition to a portfolio of images, as this guide will reveal.

### Design

Photography is about composition, and composition is about shape, design and, in many cases, patterns. Fortunately, staircases have all these in abundance. The natural design of staircases makes them very photogenic and



Look down the staircase to see how you can compose your image. Use a neck or wrist strap to avoid dropping your camera

### Tilting LCD screen

If your camera has one, use the tilting LCD screen to compose your images. You could also shoot via Wi-Fi from your smartphone if your camera has this option. Both are great ways to shoot looking straight up.



### Beanbag

A small beanbag is a useful accessory to place on a banister for support, especially in locations where a tripod isn't convenient or allowed.

### Wrist strap or neck strap

When leaning over the top banister of a tall flight of stairs with your camera, the last thing you want to do is drop it. Use a strap to avoid an expensive and possibly dangerous accident.





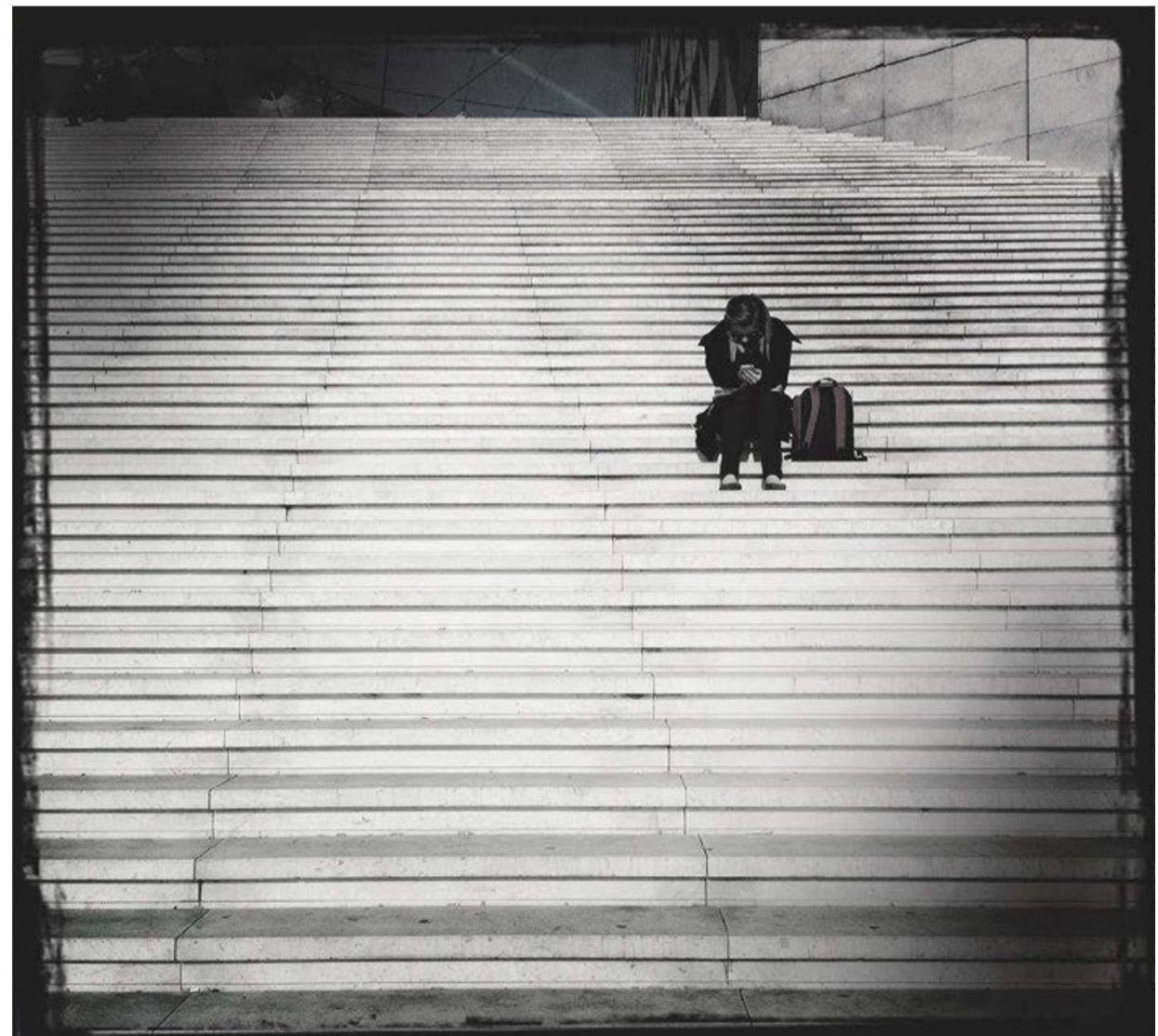
**Fisheye lenses aren't as expensive as they once were and really come into their own with these types of subjects. However, be careful not to include your own feet in the shot**

► pleasing to the eye, especially the way they lead from one floor to another, changing direction and overlapping each level. This shaping acts as a natural pattern for the eye to follow around the frame and you can use this as the basis of your composition, or alternatively, shoot in more abstract form. This also applies to spiral staircases, but there are still images to be captured in the less-dramatic, straight-up design too, and it's this contrast in design that makes them so interesting and unique.

## Exposure and white balance

Shooting indoors brings with it two key problems – artificial light and low-light conditions. Tungsten bulbs are bright enough to illuminate the interior for your eyes, but less effective for your camera. They also cause some odd colour shifts that, again, only your camera records, as your brain can neutralise this back to a standard white light. Thankfully, digital cameras have a built-in correcting system and this is where the white balance feature comes in.

You can tailor the white balance to suit the light source, and tungsten is just one of the preset choices available. This usually corrects the colour cast with a press of a button, but sometimes it can be nice to have a slight glow of colour shift, which adds to the look and feel



**Remember to include people using the stairs in your shots, as they can provide additional interest**

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The distance learning was very helpful to me as I cannot commit to regular days in the week. I enjoy the feedback, which is honest and fair but constructive.

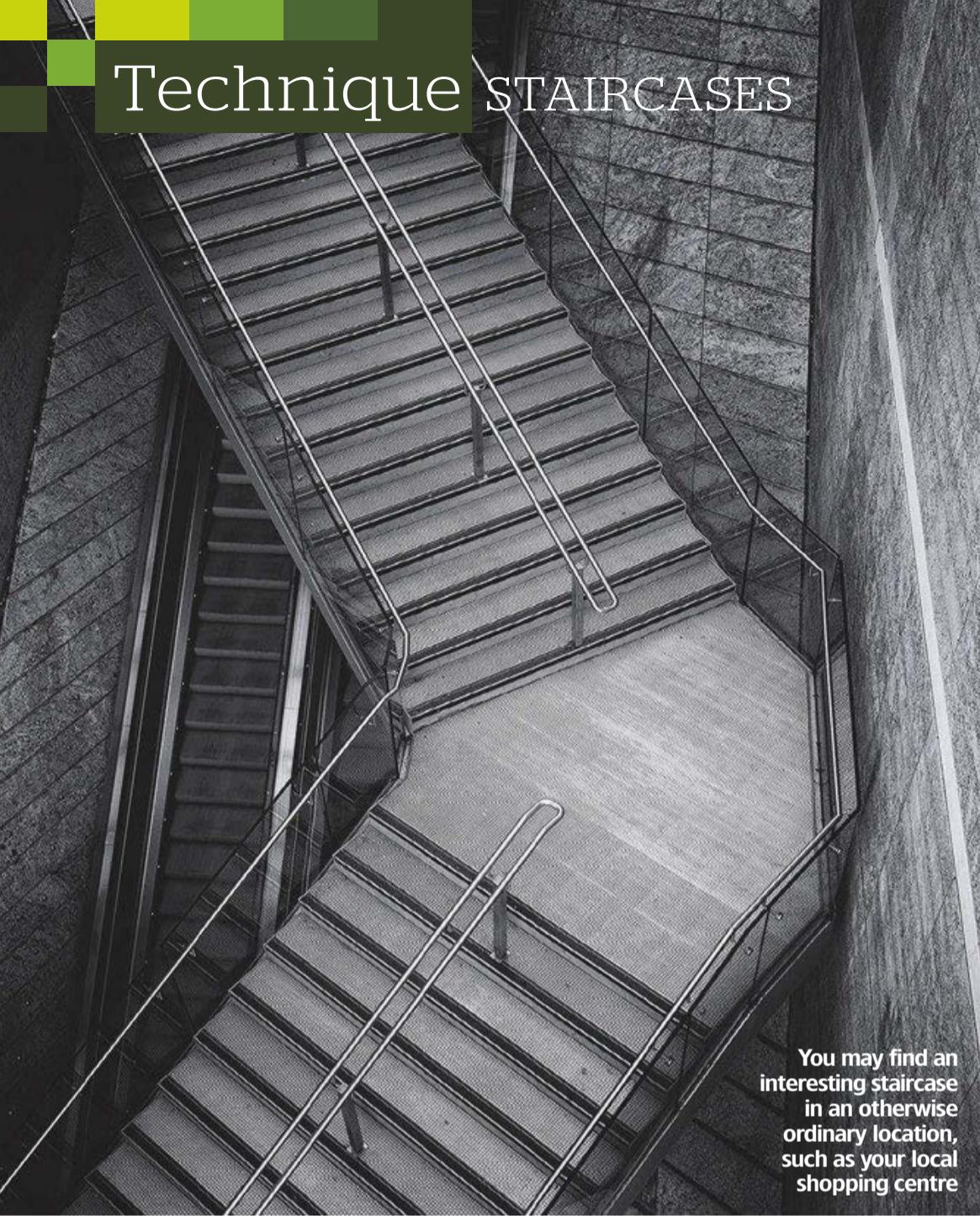
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You may find an interesting staircase in an otherwise ordinary location, such as your local shopping centre



Switch to a standard lens and you can start creating more abstract views using the shape and design of the stairs

of the staircase. This can be tailored in-camera if shooting JPEGs using the custom white balance control, but a much easier way to do this is to shoot in raw and adjust this back at home on the computer. You can then dial this in to suit the picture and fine-tune it for the perfect look and feel.

Correcting it entirely can leave the image looking a bit cold and sterile, so tweaking the white balance to allow some of the warmth created from tungsten lighting to stay in the picture is the best option.

With white balance taken care of, you then need to consider your ISO setting to allow image capture without any annoying camera shake. Light levels inside buildings are often low, so you may need ISO 800, or even ISO 1,600, to get a high enough shutter speed, while still maintaining a good aperture selection for sufficient depth of field.

Switch on the image-stabilising system (either on the camera or the lens itself) to help you with camera shake and then use banisters or walls around the staircase to brace yourself for a slow shutter speed. Good handholding technique comes into its own here, so tuck in your elbows, hold your breath and press the shutter button nice and slowly, rather than stabbing at it, to guarantee sharp images.

It's inevitable that a tripod probably won't be allowed or even be an option on a staircase, so get your camera set up and the technique perfected for blur-free handheld shots.

## Composition

We've already mentioned the patterns and shapes inherent in staircase design, and this is what you need to be looking out for as you frame up your shots. The best approach is to head to the top floor and

start shooting from there first, looking down from the top of the staircase. This often gives the best view, with the full shape revealed all the way to the ground floor. Then, with that view in the bag, start making your way down the staircase and capture the other views you'll see on the way. Look out for lights, chandeliers or side windows, which will add to the overall pattern and complement the shape of the stairs.

Look at the steps themselves. See how the light catches them and the shapes they make on their own. You may need a slightly longer focal length to capture these in more abstract form and these can provide secondary, closer views of the same staircase. Work your way down to the ground floor, shooting as you go – but of course, not shooting as you walk – and avoid getting in the way of other people using the staircase.

Once you reach the bottom, look up. This will give you quite a different view of the entire staircase. Watch for roof lights, which may affect your exposure, and you might need to overexpose your images by 1 or 2 stops to allow for any brighter areas fooling your camera's internal metering. Check the results on your camera's LCD screen and use the histogram to determine any exposure adjustment required.

## Getting permission

MANY staircases will be in a public place, so shooting them shouldn't be a problem. If they are photogenic enough, you won't be the only person who will have taken pictures of them. However, some hotels and private buildings feature great staircases too, so it's worth asking at reception, or even the security personnel, if you can take a few pictures. They may say no, but in many cases you'll probably find they will allow you a few minutes to take photos – if you avoid getting in anyone's way. So have your camera set up ready to make the most of your available time and make a quick route from top to bottom, capturing the best views.



You can almost guarantee spectacular results with spiral staircases. Shoot from below with your wideangle lens and allow the spiral effect to create the image



Looking up from the bottom of a staircase can often reveal a new and exciting shape that you don't see as you climb to the upper floors

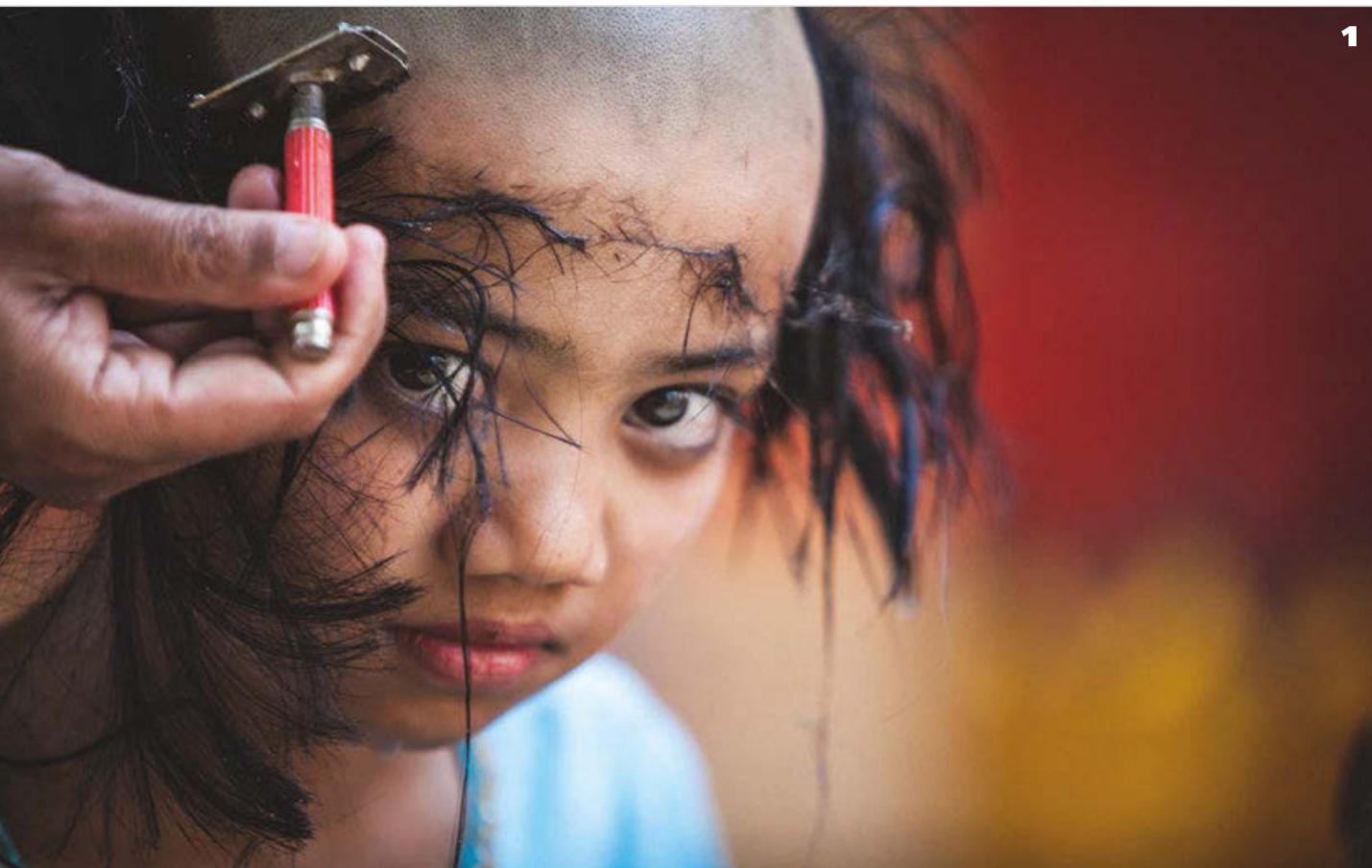
## Five top staircases

THE INTERNET is a fantastic tool for finding new and unusual-looking staircases around the country. You only have to search a photo library or photo-sharing website such as Flickr and you'll find a plethora of different-shaped staircases that fellow photographers have captured. It's also an idea to keep an eye out when on your travels for interesting staircases. In the meantime, here are a few top locations to get you started.

- The Queen's House, Greenwich, London SE10
- City Hall, London SE1
- De La Warr Pavilion, Bexhill, East Sussex
- Museum of Liverpool, Liverpool L3
- Baltic Centre, Gateshead, Tyne and Wear

# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



1

## Paul Ratje, Taiwan



Paul's love of photography began when he was seven, growing up in New Mexico, USA. With every shot of his Kodak flick-open pocket camera he would try to improve his compositional skills.

In 2007 Paul saved up for his first DSLR – a Nikon D100. He now shoots with a Canon EOS 5D Mark II and has recently adopted a Canon EOS 6D. Paul has always had a passion for photographing people and has dabbled with street photography, most of which was taken around Asia. His dream is to become a full-time photojournalist.

## A Girl Becomes a Nun, Myanmar

1 As well as the shallow depth of field, the crucial thing here is that the girl is making eye contact with the lens  
Canon EOS 5D Mark II, 70-200mm, 1/200sec at f/2.8, ISO 400

## Lion's Head Mountain

2 Paul has managed to find some semblance of compositional order in this mystifyingly constructed roof of the Quanhua Temple in Miaoli, Taiwan  
Canon EOS 5D Mark II, 50mm, 1/2000sec at f/8, ISO 400



2

## Women in the Fabric Store

3 Paul has not only given us a vibrantly colourful scene, but has also played with our perception regarding the woman and mannequins – you have to look twice to figure out who's real and who isn't  
Canon EOS 5D Mark II, 50mm, 1/125sec at f/2.8, ISO 200



3



## Helicon Focus Pro

innovative software worth \$200. Visit [www.heliconsoft.com](http://www.heliconsoft.com)

Helicon Focus is designed to merge several differently focused images into a fully focused one, thus allowing extreme depth of field. You can produce sharp images in one click, retouch results with special brushes and enjoy all the benefits of state-of-the-art technology to make your images stand out

The two **Reader Portfolio** winners chosen every week will receive a copy of

### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)



4



### Sittwe Fish Market Kids

**4** Despite its vibrant aesthetic, this astonishing scene in Myanmar is filled with an atmosphere of melancholy. The sight of these children digging through the garbage is heartbreakingly Canon EOS 6D, 24-105mm, 1/4000sec at f/7.1, ISO 1,600

### Ba Jia Jiang in Hsinchu, Taiwan

**5** This young man in Taiwan is dressed as a Ba Jia Jiang, one of the eight generals who are symbolic figures of the underworld in Chinese temple culture. They protect against ghosts and other evil deities Canon EOS 6D, 24-105mm, 1/800sec at f/4, ISO 400



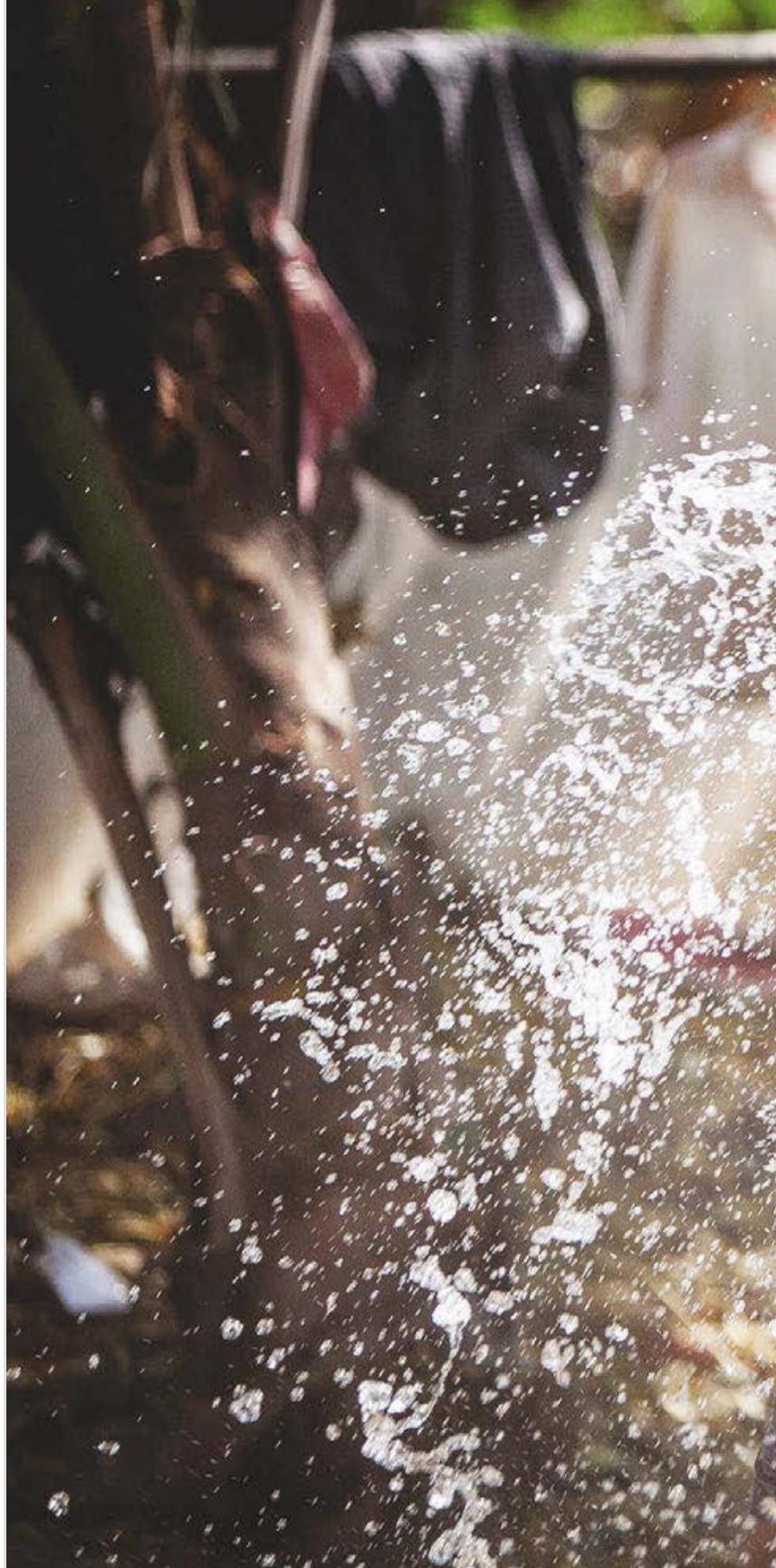
37

# Reader Portfolio



## A Novice Learns

**6** From a technical point of view, it's worth noting that Paul has used the white pages of the book to reflect light back into the scene and illuminate this young student's face in Myanmar  
Canon EOS 5D Mark II, 24-105mm, 1/60sec at f/4, ISO 800



## Taiwan Waterfall

**7** To keep the figure as a silhouette, Paul was sure to meter on the waterfall. This has retained a vital level of detail on the rocks and water  
Canon EOS 5D Mark II, 24-105mm, 1/1328sec at f/4, ISO 500

## Sittwe Rickshaw Drivers

**8** There are strong tonal contrasts in this image lit by the glow of Myanmar's morning sun  
Canon EOS 5D Mark II, 35mm, 1/1250sec at f/2.8, ISO 400





10

#### Connor Cowboy

9 This image of Paul's nephew, Connor, was taken as the sun was starting to set, and it benefits from the subdued light  
Nikon D100, 24-85mm, 1/20sec at f/3.8, ISO 400



#### A Boy Becomes a Monk

10 This beautifully captured scene took place shortly after this boy's ceremony to become a monk in Myanmar  
Canon EOS 5D Mark II, 70-200mm, 1/1000sec at f/2.8, ISO 400



9



# Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

**AFTER**



The final edited image in widescreen format

## Street at night Alexey Samoylenko

Nikon D3, 12-24mm, 3secs at f/11, ISO 800

I RATHER like empty streets at night; they're often colourful and look unusual. We're used to seeing them full of cars, trucks and human life, but at night it's all swept away and the scene takes on a completely different appearance. Sometimes, though, wide streets at night can lack a point of focus – something for us to latch onto that draws our attention. I try not to create images in which all elements have equal importance, as the viewer doesn't know where to look first. Open, empty streets shot without careful composition can easily leave the viewer without direction.

What I like about Alexey's image is that we have the (almost) empty street scene, but there's the wonderful added interest of the man waiting for his kebab who we can see through the shop window. Suddenly we have a strong subject, and the rest of the frame, the street scene, becomes just backing vocals.

The problem with the street area of the shot, though, is that we don't believe it really looked like that. Alexey is showing off the dynamic range of his Nikon D3, but in doing so has created a tonal range most humans won't recognise. Whenever we've been out for a kebab late at night the shadows aren't filled quite like that, and the dark parts of the street are actually dark. And if we opened the front door and saw a sky like that, we'd more than likely assume that a volcanic eruption must have happened in the next town and we weren't hungry any more. Alexey's moderating of the architectural contrast does not match his darkening of the dramatic sky, and they seem to have come from two different scenes.

I've reintroduced a bit of contrast, darkened the shadows and allowed the colours to shine through. I think that's probably more like the way the place looked, and we can relate to it

**BEFORE**



The tonal range of this image seemed unrealistic

more readily. I can't do much about the sky without the original file, but it's a little less threatening and imposing now. There's a good deal more road than we need for a run-up into the picture, so I've also cropped the scene to 16x9 widescreen to enhance the movie-like atmosphere.

A nice scene, Alexey, and a great inclusion of the kebab-shop window, but keeping things realistic creates a more believable image.



**Win!**

Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 21. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

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AFTER

## Girl in the window

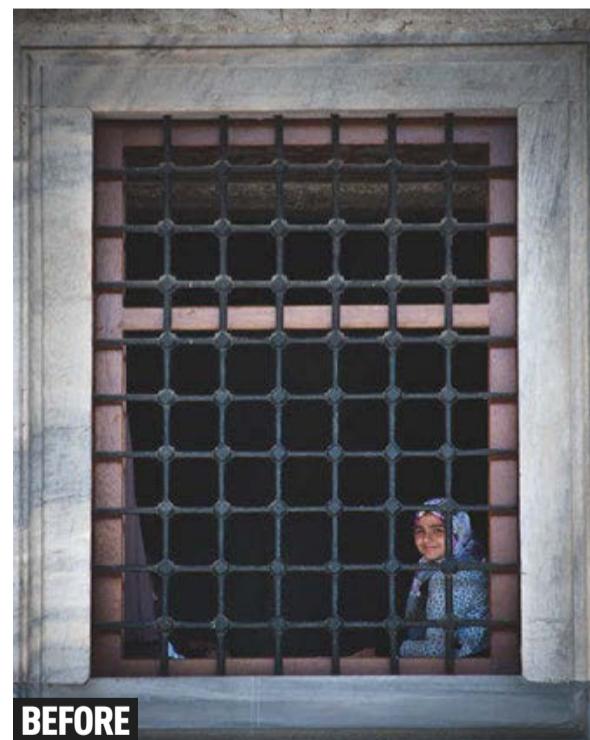
Jorge Gonçalves Silva

Nikon D90, 18-200mm, 1/250sec  
at f/8, ISO 400

THIS picture's clever composition relies on there being a pattern and that pattern being broken by the element of the picture we're supposed to look at first. In a frame full of squares and hard angles, the roundness of the girl's head stands out – helped by the dark background behind her naturally lit face.

There are a couple of things that Jorge could have done differently, though. Everything isn't quite straight – he wasn't 100% square on to the window, and his zoom lens has introduced enough pincushion distortion to take away some of the power from the hard square angles. I've fixed that using the Transform tool. I'd also have tried to shoot it a little bit wide to give room to polish the straightening process in software, and made more use of helpful in-camera levels.

The second thing is the colour. The blues of the stone and the girl's clothes work well together, but they're quite strong and my eye goes to them before it goes to the girl's face. They need to be desaturated or removed. I've



BEFORE

By removing distracting colour tones, we can enjoy the real subject more quickly

Picture  
of the  
week



BEFORE

The odd crop and distracting band of pale sand on the right made for an unsatisfying image

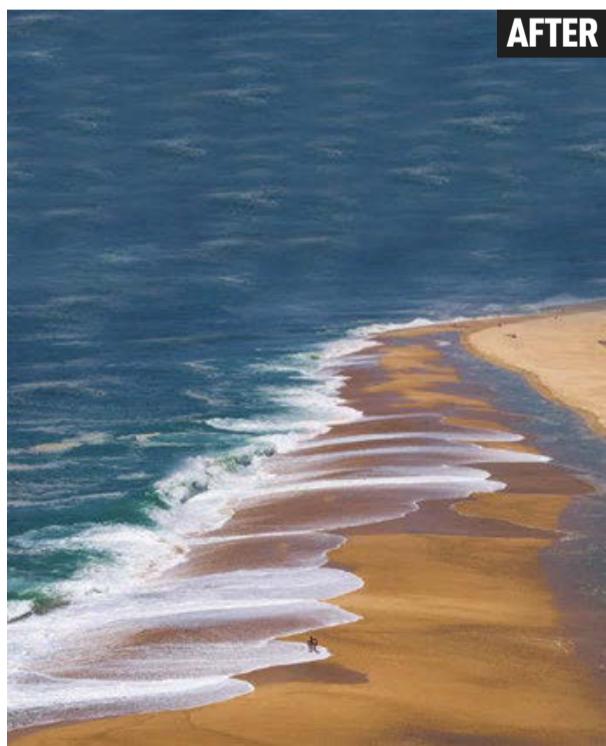
## Shoreline Ionut Visan

Sony Alpha 33, 18-55mm, 1/1000sec at f/8, ISO 100

I LOVE what Ionut has seen here. That white foam stretching out across the ridge looks like spilt milk, and the colours of the sea work very nicely with the deep ochre of the wide channel of wet sand right up the middle of the frame. I like the lines that take us from the foreground and converge as they snake their way into the distance, and I love the couple strolling along to give us a focal point and a sense of scale.

Despite all that, though, the picture just doesn't seem to come together. I can see that Ionut didn't really know what to do with it, either, as he has cropped it to a funny shape that doesn't match any camera format. I'm not happy with intrusion of pale sand on the right, because it's brighter than the rest of the tones and draws too much of our attention.

The problem seems to be that the scene is all front-to-back, but the landscape framing emphasises left-to-right. Perhaps had Ionut turned his camera on its side the composition might have been more in harmony with the shapes and line of the view.



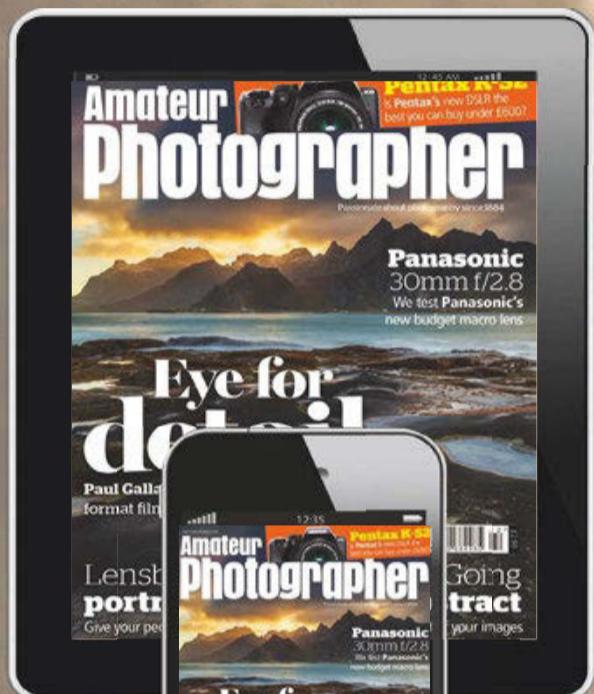
AFTER

By extending the ocean, we see what the image would have looked like taken in portrait format

**Damien Demolder** is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people.



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# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Wacom Bamboo Stylus fineline

● £38 ● [www.wacom.com](http://www.wacom.com)

Does Wacom's Bamboo Stylus enhance image editing on the iPad? **Michael Topham** finds out



IF YOU own an iPad, and use it regularly to review, edit or share your images, you'll appreciate the responsiveness of the touchscreen and the way it reacts to the lightest of touches. Operating the screen with your fingers is great when you want to work quickly, but if you'd prefer to have the finest level of control possible, a stylus that allows you to draw, write and move around the screen more precisely is your best option.

Wacom's Bamboo Stylus fineline connects wirelessly via Bluetooth, features a 1.9mm nib and offers 1,024 levels of pressure sensitivity in compatible apps. As well as being useful for taking notes and doodling, it's an excellent tool for more precise editing tasks in photography apps like Lightroom Mobile and Snapseed.

In use, the Bamboo Stylus fineline responded quickly and proved to be particularly effective for applying selective adjustments and precise crops. It's very comfortable in the hand, thanks to its clean, tapered design. There's a single button to switch it on and off, and Wacom's Bamboo Paper app (free to download via iTunes) allows you to customise the button to different tasks and configure your writing posture.

### Verdict

The only disadvantage of using the stylus compared to your finger is the noise it makes when it comes into contact with the surface of the screen, and any quick movements can result in rather loud tapping against the glass.

However, if you want finer control of your iPad and fancy editing on it like a pen on paper, then the Wacom Bamboo Stylus fineline is worth a try and superb value for money.

**Amateur  
Photographer**  
Testbench  
Recommended  
★★★★★

### At a glance

- Compatible with: iPad 3 and 4; iPad Mini 1,2 and 3; iPad Air 1
- 1024 levels of pressure sensitivity
- Available in five colours

### ALSO CONSIDER



#### Cregle Ink R

£65, [www.cregle.com](http://www.cregle.com)

The Cregle Ink R is designed with a long-lasting tip and a rubber nib that produces no noises or scratches when in use. Like the Wacom Bamboo Stylus fineline it features Smart Power Off functionality to preserve battery life.



#### Wacom Bamboo Stylus Solo

£17, [www.wacom.com](http://www.wacom.com)

The Bamboo Stylus Solo is the cheapest stylus in Wacom's range and features a thick carbon-fibre nib. If you'd also like it with a ballpoint pen on the opposite end, the Bamboo Stylus Duo is worth a look and costs £25.



#### Wacom Intuos Creative Stylus 2

£65, [www.wacom.com](http://www.wacom.com)

This is Wacom's top-end Stylus and features a thinner, firmer tip, as well as providing a higher 2,048 levels of pressure sensitivity. Like the Bamboo Stylus, it's compatible with iPad Mini 1, 2 and 3, iPad 3 and 4 and the iPad Air 1.

# Amateur Photographer

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## Zkin Mayura Protective Wrapper

● £25 ● [www.z-kin.com](http://www.z-kin.com)

THIS camera or lens wrap is rather useful for those lenses or cameras that haven't come with any kind of protective casing, or even for those that have but perhaps need better protection. While several companies make these kind of wraps, including Domke and Tenba, they're often very plain and offer only a small amount of padding.

The Zkin Mayura's material, however, is quite thick and provides good padding when a camera or lens is wrapped inside it. Design-wise, it's far from plain and features a teal-coloured microfibre inner with illustrations towards its top. The outside is made of a soft burgundy material that allows the Velcro corners to stick to it when wrapping up kit. As an extra touch, there are also great-looking real-leather accents on the corner of the Velcro tabs. At 29x29cm it's perfectly able to fit a medium DSLR, a large prime lens or a

Micro Four Thirds camera. I tried it out with a Canon EF 24-70mm f/2.8L II USM lens, which fits perfectly, as did an Olympus OM-D E-M5 Mark II.

Overall, the Zkin Mayura's design isn't to my personal taste, but its functionality is very good and I've not seen a better quality lens wrap available. Although it does have the drawback of being rather more expensive than the Domke or Tenba versions available, it's clear you're paying a premium for its quality and styling.

**Callum McInerney-Riley**



**Amateur  
photographer**  
Testbench  
★★★★



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# Digital projectors

There's no better way of sharing your masterpieces with friends, relatives or club members than via a projector, but which one should you buy? **John Archer** puts five prime contenders through their paces

If you've taken a great photo, there are no doubt two things you wish you could do with it. First, you wish you could see it much bigger than how it appears on your computer screen. Second, you wish you could share your stunning

creation with as many other people as possible. Cue a digital projector. Modern projectors can deliver your photographs at sizes of 100in or more with a quality level that would have been unthinkable even just a couple of years ago – despite the fact that projector prices have

plummeted over the same period.

There's just one problem: picking the right projector is a minefield. For instance, there are numerous different types of projection technology, each with its own pros and cons. LCD projectors tend to excel in brightness and provide

more natural colours in dark areas, but lack contrast and can exhibit visible pixel structure. DLP projectors often deliver better contrast and less visible pixelation, but aren't as bright and can suffer with flashing colour stripes. Sony's SXRD and JVC's D-ILA systems both deliver natural, contrast-rich images, but they're relatively expensive and struggle for brightness.

You also need to consider resolution. Today's digital cameras routinely boast enormous numbers of pixels, yet many

## ANATOMY OF A DIGITAL PROJECTOR

WHEN choosing a projector, look for models with the connections (USB, PC VGA and/or HDMI) that suit the way you store your digital photographs. Also look for convenient set-up features like plenty of optical zoom and image shifting to help get the pictures in the right place on a screen or wall – especially if you're likely

to be using a projector in multiple venues.

When it comes to a projector's innards, look for models that offer a good balance between brightness and contrast (excessive brightness can make colours look unnatural), and provide plenty of colour adjustment including, ideally, an sRGB picture preset.



affordable projectors only support native resolutions of 1,280x768 pixels – or even fewer. So aim for one with a 'full HD' resolution of 1,920x1,080 pixels, the highest resolution you can get without splurging £6,000 on a new Sony 'Ultra HD' projector.

A critical part of choosing any projector is the relationship between contrast and brightness. Often projectors push either brightness or contrast, rather than striving for a balance. Yet a balanced approach is what's needed to unlock the full quality

of your photographs, as brightness alone can leave your shots looking washed out.

It doesn't help that projector makers commonly overstate brightness and contrast specifications, but as a rule, unless you can easily black out your viewing room, look for brightness claims of between 2,000 and 3,200 Lumens, and contrast of 10,000:1 or more. A good contrast/brightness balance usually helps deliver natural colours, but it's worth looking for projectors that support the sRGB

colour standard used by most digital cameras.

Finally, there are set-up practicalities to consider. Make sure that your projector has the connections you want, be it a USB port for playback direct from camera or USB storage devices, a D-Sub PC port for playing slideshows from a computer, or (preferably) an HDMI port for direct connections between your camera and/or computer.

If you're going to be using the projector in lots of different locations, look for a portable

design and plenty of image size/placement flexibility. For instance, consider whether you want a short or long-throw lens, and look for plenty of optical zoom (never use digital zoom systems, as these ruin picture quality). Also ensure that the projector provides either keystone correction or, even better, optical image shifting to help project the pictures without the edges appearing angled.

To make buying a projector easier, we've assembled a group of five projectors. Read on to find out which ones impressed us most.



## Acer K750

- £920
- [www.acer.co.uk](http://www.acer.co.uk)

The Acer boasts a huge lamp life, but its pictures aren't perfect

THE ACER K750 is the first mainstream projector with a hybrid optical system that combines a DLP-style optical system with LED (rather than the usual UHP) lights for red and blue, and a blue laser/phosphor disc arrangement for green. This approach should improve lamp life, as well as boosting the brightness and reducing the cost of typical LED-based projection systems, without compromising user safety (reflecting the laser off the phosphor disc stops light output reaching harmful levels).

At first glance the hybrid system seems a success. Lamp life is rated at 20,000 hours versus 2,000–4,000 hours on a typical UHP projector; brightness is claimed to be 1,500 Lumens, which, while hardly exceptional by UHP standards, is extremely high for an LED solution; and at £920 the price is competitive.

Photographs look good on the K750 – sharpness and detailing are both exceptional, image contrast is surprisingly good for a projector with a laser element and the colour striping associated with DLP technology is fairly well suppressed. The K750's use of a fairly long-throw lens could limit image size in some locations, and the projector tends to infuse pictures with large amounts of green if you try to run it as brightly as you want to if there's any ambient light in the room.

### Data file

<b>Resolution</b>	1,920x1,080 pixels
<b>Projector type</b>	Hybrid LED/laser/DLP
<b>Claimed brightness</b>	1,500 Lumens
<b>Claimed contrast</b>	100,000:1
<b>Key connections</b>	D-Sub PC port, two HDMI, S-video, component video, RS232 control
<b>Weight</b>	4kg
<b>Dimensions</b>	321x231x87mm

**Amateur  
Photographer**  
Testbench  
★★★

**'At first glance the K750's hybrid system seems a resounding success'**

## BenQ W1080ST+

- £730
- [www.benq.co.uk](http://www.benq.co.uk)

Exceptionally easy to set up, the BenQ is a good performer

THE 'ST' in the Ben Q W1080ST+'s name stands for 'short throw', as it can deliver big images even when very close to a wall or screen. With it you can enjoy your photographs at 100in across from a throw distance of just 1.5m. This is potentially a great help to photographers or clubs looking for a projector to take to multiple venues, as it needs so little space to work in. There's also a small (1.2x) zoom to play with and you can even add a wireless video connection system for £250.

There's no vertical image shifting, but the W1080ST+ does offer plenty of picture-calibration options, including full-colour management. It also offers a well-balanced combination of 2,200 Lumens of brightness and a 10,000:1 claimed contrast ratio that contributes to a strong all-round performance.

Particularly welcome after the Acer K750 is the impressive combination of dynamism and naturalism in its colours. The W1080ST+'s full HD pixel count also helps it deliver photographs crisply and cleanly without pixelation, and pictures are bright enough to enjoy in at least a little ambient light. The W1080ST+ isn't perfect. Dark photographs can look slightly grey where they should look black, and you can occasionally see DLP's colour striping. But overall this affordable projector's pros far outweigh its cons.

### Data file

<b>Resolution</b>	1,920x1,080 pixels
<b>Projector type</b>	DLP
<b>Claimed brightness</b>	2,200 Lumens
<b>Claimed contrast</b>	10,000:1
<b>Key connections</b>	D-Sub PC port, two HDMI, component video, RS232, 12V trigger port
<b>Weight</b>	2.85kg
<b>Dimensions</b>	312x244x104mm

**Amateur  
Photographer**  
Testbench  
Best in Test  
★★★★★

**'BenQ's W1080ST+ gives impressive dynamism and naturalism in its colours'**

## Epson EH-TW570

- £550
- [www.epson.co.uk](http://www.epson.co.uk)

This Epson is inexpensive, but its picture quality is weak

THE LCD Epson EH-TW570 has two key attractions. First, it's not expensive, costing just £450 from some online outlets. Second, it's really bright. Its claimed 3,000 Lumens should enable it to produce images that still look punchy even in fairly bright rooms, so is ideal for shows in village halls and daytime living rooms.

The TW570 is extremely easy to set up too, thanks in particular to a nifty keystone correction 'slider' above the lens that quickly helps you get the edges of your photos straight even in strangely shaped rooms. There's a 1.2x zoom and its connections handily include a USB port as well as a single HDMI.

However, the TW570's resolution is only 1,280x800 pixels rather than full HD, and it doesn't sport many

colour-management options. Its biggest problem, though, is its weak picture quality. Dark areas of photos look washed out and greyed over, while colours are wan, cartoonish and unrealistic. There can be a distracting glow around bright image elements, and quietly spoken folk should note that the TW570's fans make quite a racket.

If money's tight and you anticipate mostly using your projector in a light room, then the TW570's high brightness means it's not without appeal. But if your main motivation is seeing your photographs looking as good as possible, look elsewhere.

### Data file

<b>Resolution</b>	1,280x800 pixels
<b>Projector type</b>	LCD
<b>Claimed brightness</b>	3,000 Lumens
<b>Claimed contrast</b>	15,000:1
<b>Key connections</b>	D-Sub PC port, one HDMI, USB input, S-video input
<b>Weight</b>	2.4kg
<b>Dimensions</b>	297x234x77mm

**Amateur  
Photographer**  
Testbench  
★★



## JVC DLA-X500R

- £3,999
- [www.jvc.co.uk](http://www.jvc.co.uk)

The X500R is big, bulky, expensive – and utterly brilliant

THE BAD news first: as well as being too big to be portable, the JVC DLA-X500R is also much more expensive than any other projector here. But there's good reason to include it.

The thing is, some photographers or camera clubs want a projector for permanent installation in a dedicated darkened room – especially given that this invariably results in the best picture quality. And no installed projector delivers on this picture-quality promise better than the X500R.

The contrast from its proprietary D-ILA optical system is enormous, with a claimed 600,000:1 contrast ratio helping dark parts of your photographs look vastly more rich, natural and detailed than they do on any portable projector. Colours are vibrant, beautifully balanced and nuanced, while e-shift 4K technology uses two slightly offset full HD imaging devices to produce pictures with 4K levels of pixel density, intense detailing and no visible pixel structure.

The X500R's pictures aren't as bright (1,300 Lumens maximum) as those of the other projectors here, hence the need for a darkened room. But if you can overcome that practical hurdle and can afford the stiff cost of entry, this JVC can make your photographs look so good it feels as though you're seeing them for the very first time.

### Data file

<b>Resolution</b>	1,920x1,080 pixels (e-shifted to pseudo 4K)
<b>Projector type</b>	D-ILA
<b>Claimed brightness</b>	1,300 Lumens
<b>Claimed contrast</b>	600,000:1
<b>Key connections</b>	Two HDMI, RS-232C, LAN port, 12V trigger
<b>Weight</b>	14.7kg
<b>Dimensions</b>	455x472x179mm



## ViewSonic PJD7822HDL

- £500
- [www.viewsonic.co.uk](http://www.viewsonic.co.uk)

Great value, but the ViewSonic suffers from picture striping

THERE'S much to like about the ViewSonic PJD7822HDL. For starters, it's inexpensive and immensely bright, claiming a huge 3,200 Lumens that should do well even in high levels of ambient light. Its DLP engine partners that with a contrast ratio of 15,000:1, raising hopes of decent colours and black tones.

The PJD7822HDL enjoys a full HD resolution too, while its connections include two HDMI and, unusually, support for the MHL mobile phone connection platform, and a powered USB port to handle wireless HDMI video systems like Google Chromecast.

The projector has plenty of set-up flexibility too, and claims a wider colour range thanks to a new SuperColor DLP system. Its colours really are startlingly punchy, and the lamp's intense brightness ensures that the projector lives up to its promise of watchable results even in bright rooms. Photographs look pin-sharp and full of detail, and dark parts of the picture don't look greyed over and washed out.

However, there are two caveats. First, the PJD7822HDL can't accept remote-control signals from behind, which is daft, considering it's got a short-throw lens. Second, it suffers from DLP colour striping, especially with dark photos.

Still, overall if the BenQ W1080ST+ isn't bright enough for you, this ViewSonic is worth a try.

### Data file

<b>Resolution</b>	1,920x1,080 pixels
<b>Projector type</b>	DLP
<b>Claimed brightness</b>	3,200 Lumens
<b>Claimed contrast</b>	15,000:1
<b>Key connections</b>	Two HDMI, powered USB, RS-232, S-Video port
<b>Weight</b>	2.1kg
<b>Dimensions</b>	268x221x84.4mm



## Verdict

WHILE all five projectors tested here can do a very respectable job of enlarging your photographs to wall-filling proportions, it's still easy to organise them into a fairly clear-cut league table.

The Epson EH-TW570 is the least effective model. Yes, it's bright, inexpensive and easy to set up, but it also fails to deliver much contrast to accompany the brightness, leaving images looking unnatural and unbalanced. Overall, it feels more like a business presentation projector than a photographic display.

A step up from the TW570 is Acer's K750. Not having to worry about this model's lamp dying for 20,000 hours is a boon for heavy users, and Acer's projector handles darker shots nicely. But its use of a laser element to deliver green leads to some serious colour problems if you ask it to show anything bright – a problem if there's ambient light around.

The first projector in this group test you'd probably want to consider buying is ViewSonic's PJD7822HDL. Its innovative colour technology and high brightness lead to some colour striping with high-contrast photographs, but while this may distract some viewers, the projector's ability to deliver richly coloured, dynamic images even in bright rooms remains eye-catchingly impressive for such an affordable model.

If money's no object and you're looking for a projector to install permanently in a 'serious' projection room, the JVC X500R is deliriously good. Photographs look simply majestic on this high-end, movie-friendly machine, with peerless contrast, bold and subtly nuanced colours, and levels of detail beyond anything its rivals can manage. While the X500R is in a class of its own in performance terms, though, its hefty cost and bulk limit its market too much for it to win this group test.

Which leaves BenQ clambering onto the winner's podium. Its W1080ST+ treads a near-ideal line between price, features, flexibility and performance, making it great value and a cracking all-rounder when it comes to handling different venues and types of image content.

**'With e-shift 4K technology the X500R produces pictures of 4K pixel density'**

**'The ViewSonic's colours are startlingly punchy... even in bright rooms'**

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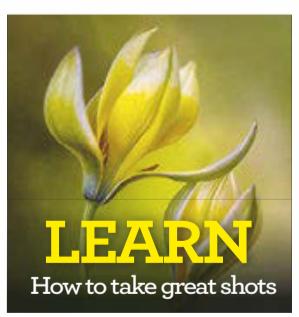
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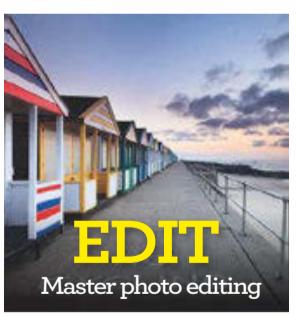


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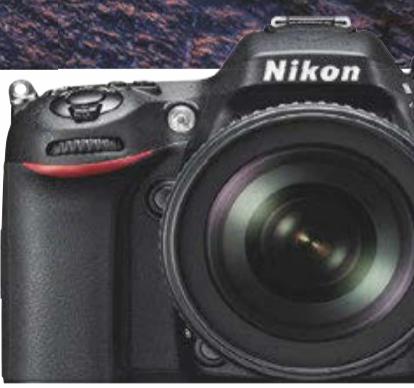
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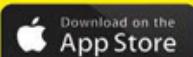


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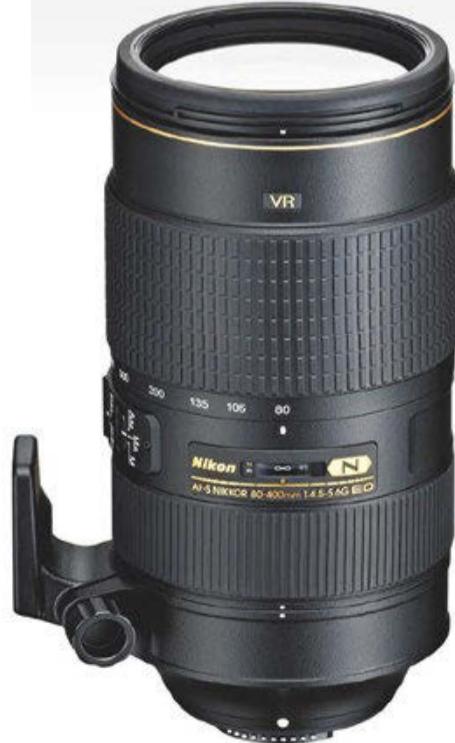


Even shooting at f/5.6, it's possible to get a pleasing defocused background



## Data file

Price £1,899
Mount Nikon F
<b>Lens construction</b> 20 elements in 12 groups
Diaphragm blades 9
Maximum aperture f/4.5-5.6
Minimum aperture f/32-40
Minimum focus 175cm
Filter size 77mm
Dimensions 95.5x203mm
Weight 1,570g



# Into the wild

Is **Nikon's AF-S Nikkor 80-400mm f/4.5-5.6G ED VR** lens good enough for a once-in-a-lifetime photo safari, or did **Phil Hall** wish he'd packed something more exotic?

**T**he Masai Mara Wildlife Reserve in the west of Kenya has rich vegetation and wide-open savannahs, which makes it one of the most prolific areas for wildlife in the world. It's a photographer's dream, and when I discovered I'd be experiencing this fabulous place first-hand alongside wildlife photographer Paul Goldstein on a dedicated photo safari, I knew I had to make the most of the opportunity.

### Kit choice

Deciding on which camera to take was pretty easy, plumping quickly for the Nikon D810. However, deciding on my main lens proved much more difficult. My Nikkor

70-200mm f/2.8 wasn't going to have the reach, so my mind naturally drifted towards some of Nikon's exotic primes, like the 400mm f/2.8 and 500mm f/4. With prices running into five figures for these optics, there was no way I was going to be able to afford one, but for a fraction of the cost I could hire one for the week from a hire company like [www.lensesforhire.co.uk](http://www.lensesforhire.co.uk).

There's no doubt that these are stunning optics that would be in their element out in the field, but having lugged a 400mm f/2.8 around with me at a premiership rugby match last year I know they're back-achingly heavy. I also had to consider transportation – I didn't want to take the chance of



checking my kit into the hold on the flight, so my gear had to meet Kenya Airways' hand-baggage allowance of measuring 55x25x35cm and weighing no more than 12kg. While there are some bags out there that would have done the job, getting all the other kit in as well as the 400mm would have been a struggle – even though the weight limit would easily have been met.

After a lot of agonising I decided to drop the idea of taking a large telephoto prime and look at other alternatives, which led me to having to choose between the 200-400mm f/4 and the 80-400mm f/4.5-5.6.

The 200-400mm is a cracking lens, but after a lot

## 'Flying in over the Masai Mara, we caught a glimpse of what lay ahead, with giraffes and herds of elephants roaming below us'

After much deliberation I settled on the 80-400mm. The AF-S Nikkor 80-400mm f/4.5-5.6G ED VR, to give it its full title, is the successor to the 13-year-old 80-400mm f/4.5-5.6D VR – Nikon's first lens with Vibration Reduction. The wider focal range meant I could leave my trusty 70-200mm at home and happily pack just two bodies, the 80-400mm and 24-70mm f/2.8, into my Lowepro Vertex 200AW backpack without worrying about baggage restrictions. There was no denying the weight and versatility advantages offered by the lens, but had I put this at the expense of image quality, especially when combined with an unforgiving 36.3-million-pixel sensor?

### First contact

Flying in over the Masai Mara in our little 13-seat Cessna Caravan from Nairobi, we caught a glimpse of what lay ahead, with giraffes and herds of elephants roaming below us in the bush. After being transported to our beautiful tented camp in the middle of the bush, we had just enough time to drop our bags and grab some lunch before heading out for an afternoon's game drive – and my first chance to see how the

80-400mm lens stacks up.

With three of us to each Toyota Land Cruiser, along with our guide/driver, we left the camp. My bag was down at my feet with the D810 and 80-400mm ready to go. I'd set my camera up with back-button focus – something I started doing a couple of years ago and it's been a revelation. Rather than relying on focusing with the shutter button (which I've deactivated for AF and only triggers the shutter), I press my thumb down on the AF-ON button at the rear of the D810. With continuous AF set, I find it much easier to track a moving subject. It also means I don't have to mess around switching to single AF for static subjects – I can focus on my subject, lift my thumb off the AF-ON button and recompose before firing the shutter. I chose the centre AF point, but to assist with moving subjects I opted for dynamic-area AF with nine points, so if my subject were to move out of the centre AF point the surrounding eight would be able to pick it up. As for the lens, I flicked the focus-limit switch over to  $\infty$ -6m from full to speed up AF acquirement.

With our Land Cruisers equipped with plenty of beanbags to rest lenses on, monopods

The size of the 80-400mm meant I could travel relatively light



weren't necessary (plus they'd get in the way). I opted to leave the VR mode set to normal, with active coming into play only if we shot from the Land Cruiser as it moved across the bush.

At about 3pm our Land Cruiser came to a halt 15m away from a lone tree where a lioness had decided to position herself halfway up – quite an unusual sight, by all accounts, but our guide told us

Combined with the D810, the 80-400mm lens snapped into focus quickly, and kept pace with fast-moving subjects



When you consider that the lens provides a 5x focal range, image quality is very good and delivers sharp results



**My first encounter with a big cat on the Masai Mara and my first chance to put the 80-400mm through its paces. It didn't disappoint**

that she'd done this to get away from the swarms of flies buzzing around the reserve. The rest of the pride didn't seem as fussed by the insects, so were lounging on the floor beneath her, having

fed earlier in the day.

Standing in the Land Cruiser, I raised the D810 to my eye, twisting the zoom ring to 330mm to fill the frame with the lioness. A light touch of the AF-ON button

saw the viewfinder snap into focus and I fired off a few shots. The results weren't going to win any awards with the light as it was, but it was my first taste of shooting big cats on the Mara. It also gave me the chance to review the results from the lens and I was pleased (or should that be relieved?) to see that the images appeared nice and sharp – at least on the D810's rear screen.

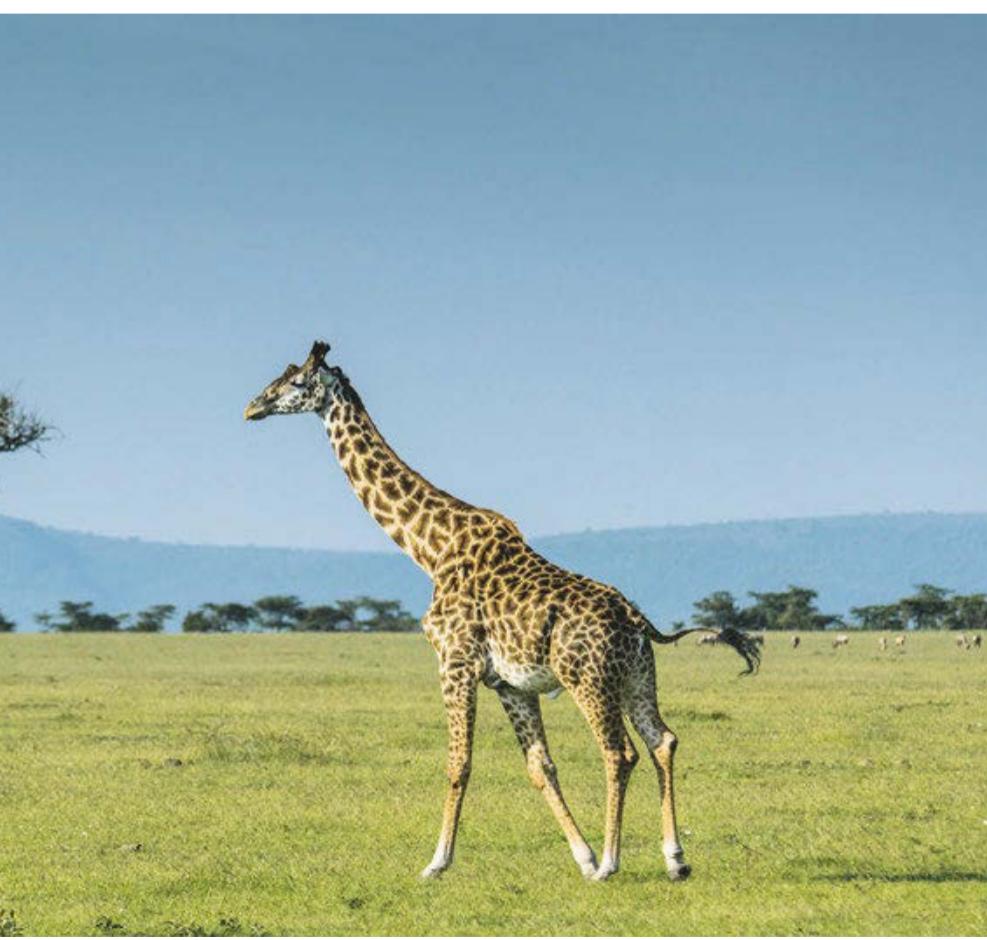
#### Testing conditions

With a storm approaching we continued on our game drive, but before long the heavens opened. Since our Land Cruiser was open-sided and sported two large roof hatches, we – and our kit – got soaked before we had time to pull the covers over. Thankfully, though, the 80-400mm has a rubber gasket seal on the mount for added protection, and appeared to be unscathed (although Nikon doesn't make any claims to it being fully weather-sealed). Constructed from a combination of high-quality plastics and metal, the 80-400mm also feels nicely put together and tips the scales at just under 1.6kg. If I'm being picky,

though, it doesn't have quite the same bombproof feel as my 70-200mm f/2.8.

Over the next three days I really had a chance to put the 80-400mm through its paces. The autofocus didn't let me down at all. Even when juvenile cheetah cubs were chasing down an impala fawn, it didn't miss a beat and tracked the fast-moving subjects with incredible precision. It also did a fantastic job in low-light conditions – early starts and late finishes were a common theme each day, and the D810 and 80-400mm combination meant I didn't experience any hunting.

While Paul encouraged us to use the beanbags for support, the 80-400mm was easy to handhold and, to be honest, I preferred the freedom it offered. While I could quickly move position as the action unfolded in front of me, it also meant that my ability to zoom through the focal range wasn't impeded by resting the lens on the bag. While I aimed to shoot at shutter speeds above 1/500sec on most occasions, there were times when I had to rely on the 80-400mm's VR system to counteract any of my



The focus worked extremely well here, ignoring the long grass in the foreground to lock on to the lion



movement as the light dropped and I was forced to extend the shutter speed. There's no disputing the 4-stop improvement it offers – a massive improvement on the 2 stops delivered by the original lens – but while it's possible to shoot as low as 1/25sec and still achieve sharp results, you have to be mindful that movement from your subject could become an issue.

#### Image quality

Once back at camp in the evenings, before a well-earned beer or glass of wine around the camp fire, I had a chance to review my images on a larger screen and have a tinker with them in Lightroom. Wide-open at 200mm the lens does exhibit a bit of fall-off in edge sharpness, but stopped down a stop or two images become edge-to-edge sharp. At 400mm the edge sharpness does suffer a little more, but not so much that it becomes detrimental to the image, and the centre is pin-sharp. Vignetting is a slight issue when shooting with the lens wide-open through the focal range, though, so I found it worthwhile to select the relevant lens profile in Lightroom to correct

The combination of D810 and 80-400mm worked really well, allowing me to crop if necessary



for it. This also revealed very minor pin-cushion distortion at higher focal lengths, but again, this is easily remedied.

#### Downsides

There's not much to fault on the 80-400mm lens, but there are a couple of things I'd like to see refined. First, and it has to be said that I didn't have any need for it while I was shooting, the tripod collar appears too small for the size of the lens it needs to support. I'd also like to see Nikon take a leaf out of Canon's book when it comes to the lens hood. While shooting alongside photographers

who had Canon's latest 100-400mm, I noticed they could happily adjust the position of their polarising filter through a little sliding opening on their lens hood, whereas I either had to leave the hood off if I wanted to use a polariser and work quickly (it would have been a bit impractical to keep attaching and detaching the hood), or not bother with the filter at all. To be fair, though, that's not unique to the 80-400mm.

#### Final thoughts

While there's no question that the pricier optics in Nikon's range would have delivered the goods,

the perfect blend of performance and size makes the 80-400mm lens hard not to like. With space at a premium, it didn't take up masses of room in my bag or in the back of the Land Cruiser, while its relatively compact form factor meant I could lug it around and position it quickly.

I've got no issues with the AF, either, as it's fast and accurate, performing well in low light and backlit conditions, while the tracking is quick enough to ensure that I didn't miss any of the action. Combine that with the excellent VR system, smooth handling and solid finish, and there's a lot to like.

As far as image quality goes, I was pleasantly surprised. The images weren't perfect, but considering the lens covers a 5x zoom range it's very impressive, especially when you weigh up its cost compared to the other alternatives.

So, after agonising about which long lens to take with me before I set off, I didn't regret my choice. In fact, I should probably have worried more about the second lens I took, as I found the 24-70mm not quite wide enough for those large skies and wished I'd packed a 16-35mm instead.



- 1) KOOD uses small untoughend, thick Pilkington Optical Glass Mold's to produce the highest possible optically flat resin Filters without curvature to ensure infinity focus
- 2) Casting system eliminates all bleach so no loss of density or colour over time
- 3) Batch tested every 12 filters to maintain good neutrality
- 4) All filters packed in between card, in wallets which allow no movement or dust

### A FILTER TO FIT ALL COKIN A SIZE SYSTEMS



A Filter Holder Set  
**Adapter Rings Only Fit Kood Holder**

A Filter Holder Cap  
A Filter Holder Hood  
A Adapter Ring 37mm  
A Adapter Ring 38.1mm  
A Adapter Ring 40.5mm  
A Adapter Ring 46mm  
A Adapter Ring 49mm  
A Adapter Ring 52mm  
A Adapter Ring 55mm  
A Adapter Ring 58mm  
A Adapter Ring 62mm

### GRADIENTS

0.3 ND Gradient soft  
Dark Grey tp  
0.6 ND Gradient Soft  
.03 ND gradient Hard Cut  
.06 ND Gradient Hard Cut  
.09 ND Gradient Soft  
.09 ND Gradient Hard Cut  
ND8 Grad 3 Stops  
ND8 Grad Hard Cut  
Light Blue Graduated  
Dark Blue Graduated  
Cool Blue Gradient  
Light Green Graduated  
Dark Green Graduated  
Light Mauve Graduated  
Dark Mauve Graduated  
Light Red Graduated  
Dark Red Graduated  
Light Tobacco Graduated  
Dark Tobacco Graduated  
Light Fog Graduated  
Strong Fog Graduated  
Light Yellow Graduated  
Dark Yellow Graduated  
Light Sunset Graduated  
Dark Sunset Graduated

### POLARIZERS

Linear Polariser Filter  
Circular Polariser Filter

### NEUTRAL DENSITY

Neutral Density 2  
Neutral Density 4  
Neutral Density 8

### STARS AND DIFFRACTIONS

Star x 4  
Star x 6  
Star x 6 with centre spot  
Star x 8  
Diffraction 2x  
Diffraction 36x  
Diffraction 4x  
Diffraction Star 4  
Diffraction Star 8  
Diffraction Square  
Diffraction Halo

### CLOSE UP'S

Close Up 1  
Close Up 2  
Close Up 4  
Split Field

### MULTI IMAGE AND SPEED

Multi Image 3  
Multi Image 5  
Multi Image 7  
Speed

### COLOURS

20 x Polyester colour set  
Yellow  
Orange  
Green  
Red  
Sepia  
Sky

### CONVERSION

20 x Wratten polyesters set  
80A  
80B  
80C  
81A  
81B  
81C  
82A  
82B  
82C  
85A  
85B  
85C  
FLB  
FLD  
FLV



### DOUBLE EXPOSURE AND MASKS

A Double Exposure  
A Double Mask 1  
A Double Mask 2  
A PSF



### DIFFUSERS AND FOGS

A light Diffuser  
A Strong Diffuser  
A Fog 1  
A Fog 2



### NETS

Net Blue  
Net Grey  
Net Green  
Net Orange  
Net Red  
Net Violet  
Net White



### SPOTS

Oval Spot Blue  
Oval Spot Clear  
Oval Spot Grey  
Oval Spot Red  
Oval Spot White  
Spot Blue  
Spot Clear  
Spot Grey  
Spot Green  
Spot Orange  
Spot Red  
Spot Violet  
Spot White  
Wide Spot Blue  
Wide Spot Clear  
Wide Spot Grey  
Wide Spot Green  
Wide Spot Orange  
Wide Spot Red  
Wide Spot Violet  
Wide Spot White



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P Size Holder  
**Kood Adaptor Filter Rings + Cokin Holders**

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P Adapter Ring 49mm  
P Adapter Ring 52mm  
P Adapter Ring 55mm  
P Adapter Ring 58mm  
P Adapter Ring 62mm  
P Adapter Ring 67mm  
P Adapter Ring 72mm  
P Adapter Ring 77mm  
P Adapter Ring 82mm



### GRADIENTS

Alter Grey Gradients to  
.03 ND Gradient Soft  
.03 ND gradient Hard Cut  
.06 ND Gradient Soft  
.06 ND Gradient Hard Cut  
.09 ND Gradient Soft  
.09 ND Gradient Hard Cut  
Dark Grey Graduated Hard Edge  
GG4 ND8 3 stop Grad  
GG4 ND8 3 Stop grad Hard Edge  
Light Blue Graduated  
Dark Blue Graduated  
Cool Blue Graduated



Light Green Graduated  
Dark Green Graduated  
Light Grey Graduated  
Light Mauve Graduated  
Dark Mauve Graduated  
Light Red Graduated  
Dark Red Graduated  
Light Tobacco Graduated  
Dark tobacco Graduated  
Light Yellow Graduated  
DarkYellow Graduated  
Light Sunset Graduated  
Dark Sunset Graduated

### POLARIZERS

Linear Polariser  
Circular Polariser

### NEUTRAL DENSITY

ND400 9 Stops (Japanese Glass)  
available Round (Back Slot) Square  
(for use with PL, star etc)  
ND16 4 Stops (Japanese Glass)  
Neutral Density x2  
Neutral Density x4  
Neutral Density x8  
Neutral Density x8 (Glass)

### INFRA RED 720 P FILTER

Infra Red 720 Optical Glass

### STARS AND DIFFRACTIONS

Starburst x4  
Starburst x6  
Starburst x8  
Diffraction 2x  
Diffraction 36x  
Diffraction Double Halo  
Diffraction Halo  
Diffraction 4x Star  
Diffraction Filter DS8  
Diffraction Square



### CLOSE UP FILTERS

Close up +1  
Close Up +2  
Close Up +4  
Split Field



### COLOURS

Yellow  
Orange  
Green  
Red  
Skylight  
Sepia



### DIFFUSERS AND FOGS

Light Diffuser  
Strong Diffuser  
Light Fog  
Strong Fog



### CONVERSION FILTERS

80A  
80B  
80C  
81A  
81B  
81C  
82A  
82B  
82C  
85A  
85B  
85C  
FLB

### DOUBLE EXPOSURE

Double Exposure  
**Solar Eclipse Filter**

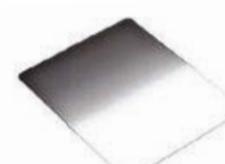
### SPOTS

Blue Clear Spot  
Clear Spot  
Green Clear Centre Spot  
Grey Clear Spot  
Orange Clear Spot  
Clear Oval Spot  
Grey Oval Spot  
White Oval Spot  
Red Clear Spot  
Violet Clear Spot  
White Clear Spot



### 100 MM FILTERS GRADIENTS 100 X 125MM

Light Grey Graduated  
Dark Grey Graduated  
Light Grey Hard Edge  
Dark Grey Hard Edge  
ND 8 three stop Gears  
ND 8 three sstop hard edge Grad  
Light Blue Graduated  
Dark Blue Graduated  
Light Green Graduated  
Dark Green Graduated  
Light Tobacco Graduated  
Dark tobacco Graduated  
Light Sunset Graduated  
Dark Sunset Graduated



### NEUTRAL DENSITY

Neutral Density 2  
Neutral Density 4

### DIFFUSERS AND FOGS

Diffuser Light  
Diffuser Strong  
Fog 1  
Fog 2

### COLOURS

Yellow  
Orange  
Red  
Green  
Sepia  
Skylight



### CONVERSION FILTERS

80A  
80B  
80C  
81A  
81B  
81C  
82A  
82B  
82C  
85A  
85B  
85C  
FLB

**Spot Clear  
Spot Oval  
Spot White**



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# Technical Support

• EXPERT ADVICE • TIPS • TRICKS • HACKS • KNOW-HOW

## Old Nikon lens

**Q** A friend recently lent me an old Nikon AF Nikkor 35mm f/2D lens to try on my Nikon D3100, but for the life of me I can't get it to focus or take pictures. I thought all F-mount lenses should be usable on my camera, so what am I doing wrong?

**Paul Clatterfield**

**A** This lens should be usable on your camera, but with some limitations. First, it won't autofocus at all, as it requires the camera to have a built-in focus motor and sadly your D3100 doesn't have one so you'll have to focus manually. You can use the 'digital rangefinder' in the camera's viewfinder to check focus. The green arrows indicate the direction to turn the focus ring, and the green dot lights up when the subject is in focus.

Second, and somewhat counter-intuitively, you have to set the aperture from the camera body, not using the aperture ring itself. To shoot with the lens, you'll first need to set the aperture ring to f/22 – this allows the camera to take control of the aperture setting. At this point the lens should work exactly as though you were using a modern



## Crop sensors for wildlife

**Q** As an avid Canon full-frame camera user with a passion for wildlife photography, I've been considering a longer lens than my EF 100-400mm f/4.5-5.6L IS USM. Unfortunately, the ones I am looking at are a bit out of my price range, so I considered a teleconverter. However, I understand that autofocus will not work with my lens, and I'd lose

1 stop of light for the 1.4x converter and 2 stops of light for the 2x converter.

Therefore, is it not prudent to purchase a crop-sensor body like the EOS 7D? With the 1.6x crop, this would make my 100-400mm into a 160-640mm while still keeping the f/4.5-5.6 aperture range. Yet a crop sensor body is cheaper than a long telephoto

lens, and I'd also end up with a second body. What do you think? **G Rayner**

**A** Your reasoning is entirely sound here. If you're a full-frame user looking to get a bit of extra reach for telephoto shooting, then buying an APS-C body is an eminently sensible option. It's more expensive than getting a teleconverter to use with your full-frame camera, but AF will continue to work fully, and indeed the extra spread of focus points across the frame typically provided by cameras like the EOS 7D should be beneficial for keeping erratically moving animals in your sights. Also, because you're not adding any extra glass to introduce additional aberrations, images should turn out a little sharper.

Your other option would be to splash out for one of the latest 150-600mm lenses from Tamron or Sigma, but they're relatively big and heavy and will cost the best part of £1,000.

**Andy Westlake**



Older Nikkor lenses may require you to focus and set exposure manually

## G-type design.

If you do get a taste for working with manual Nikkors, it's worth knowing that even older AI-type designs won't couple with the metering on your camera, so you have to switch to

manual mode and judge the exposure yourself. In this case, your best bet is to take a test shot or two and adjust your exposure based on the playback image and histogram.

**Andy Westlake**

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## Compatible cable release

**Q** I am searching for a release cable that's compatible with my Fujifilm FinePix SL260. Which release cable will I need?

**Leah Jones**

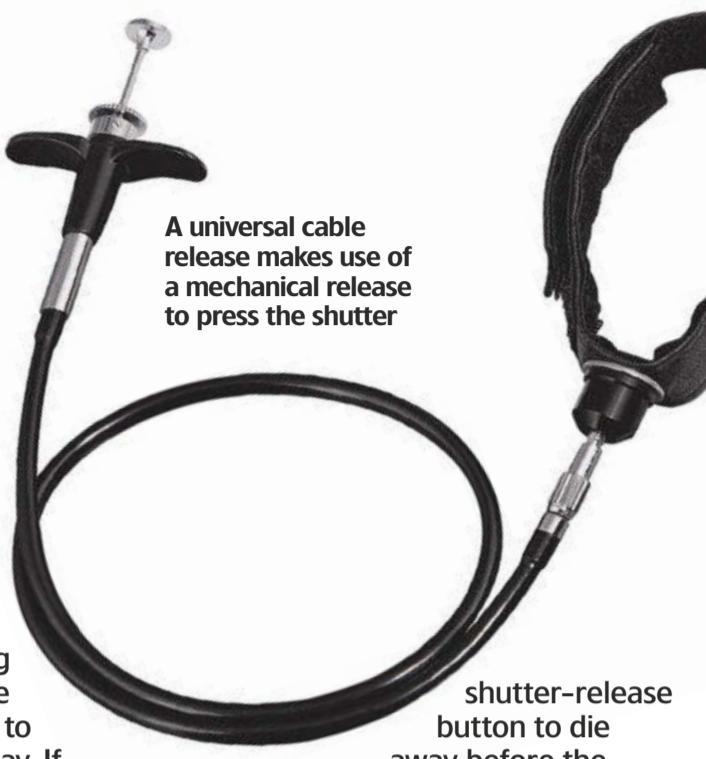
**A** I've checked up on this, and it appears that like many fixed-lens compacts your camera doesn't have any kind of connector for a cable release.

This leaves you with two options. You could use a universal cable release, of the type that has a Velcro strap that wraps around the camera's handgrip, allowing the use of an old-fashioned mechanical release to press the shutter. These can be

found in specialist camera shops and online, for example on Amazon for around £13 ([www.amazon.co.uk/Hama-Cable-Release-Digital-Cameras/dp/B000CDGWDE](http://www.amazon.co.uk/Hama-Cable-Release-Digital-Cameras/dp/B000CDGWDE)).

Alternatively, depending on what you're trying to do, you can use the self-timer set to a two-second delay. If you're shooting long exposures on a tripod, for example, this gives sufficient time for any vibrations from pressing the

A universal cable release makes use of a mechanical release to press the shutter



shutter-release button to die away before the exposure starts. The big advantage of this method is that it doesn't cost you anything.

**Andy Westlake**

## HOW IT WORKS

I am your

# Lithium-ion battery

YOU TAKE me for granted until I stop working, but I'm one of the most important parts of your camera. If the lens is its eye and the processor is its brain, I am its heart. I am a rechargeable

lithium-ion (Li-ion) battery, and I provide the energy it needs to keep on taking pictures.

Back when you shot film, efficient rechargeable batteries like me didn't really exist, so you probably bought alkaline batteries

that lasted a few rolls, then threw them away when they ran out. But early digital cameras needed much more power, and luckily my kind started getting good at about the same time.

My first big advantage is high energy density. I can store a lot of power in a small volume, so camera designers like me as I save space compared to old-fashioned cylindrical batteries. My second is that I can be recharged hundreds, if not thousands of times without wearing out. So you can recharge me every day for years and I'll still keep going.

Inside me I have one or two cells, with an electrolyte made of lithium salts, which is where my name comes from. If I have one cell my voltage is 3.7V, and with two cells it's 7.4V. Alongside the usual positive and negative contacts, I often have extra ones that allow the camera to communicate with a microchip inside me, which can indicate whether I'm still in good condition, and exactly how much charge I have left.

I can be a bit temperamental while you're charging me up, though, so safeguards have to be built into my charger to make sure I don't explode. Also, make sure you don't short-circuit my contacts when I'm fully charged, as I might catch fire. But if you look after me well, I'll help you keep on taking pictures for many years to come.



## BLAST FROM THE PAST

# Contessa LK and LKE

**Ivor Matanle** recalls a compact 35mm camera from Zeiss Ikon

**LAUNCHED** 1962/63 (different specifications were announced at different times)

**NEW PRICE** £50 16s 9d (£50.84) in 1963

**GUIDE PRICE TODAY** £35-£50, depending on condition

THE ZEISS Ikon Contessa LK (with no rangefinder) and the coupled-rangefinder version, the Contessa LKE, were top-quality compact 35mm cameras of the 1960s, each with a Carl Zeiss Jena 50mm f/2.8 Tessar lens, a Pronto-LK shutter (Contessa LK) or Prontor 500 LK (Contessa LKE), bright-line viewfinder and a built-in selenium-cell exposure meter with viewfinder read-out. Both models appeared first with a centralised accessory shoe on the top-plate (1962/63), then later as versions with a hotshoe offset to one end of the top-plate (1966). I used a Contessa LKE extensively for my book *Collecting and Using Classic Cameras* in the mid-1980s, and found it to be an excellent device capable of first-class results. The same will still be true now, if the camera is in good order.

**What's good** Superb lens and image quality. Excellent Zeiss Ikon engineering quality.

**What's bad** Tendency to develop stiff focusing and shutter problems in old age, but well worth repairs if you plan to use it.





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Voting closes 10th January 2016

# My life in cameras

Landscape photographer Adam Burton recalls the cameras that have shaped his photographic life

## Adam Burton



Adam Burton is one of the UK's leading landscape photographers. Completely self-taught, he started shooting landscapes seriously in 2002. Since then, he has produced five books of his photographs and

had images published on the covers of hundreds of books and magazines. To see his work, visit [www.adamburtonphotography.com](http://www.adamburtonphotography.com).

### 2002 Pentax MZ-7

The Pentax MZ-7 was my first SLR. I'm not a technical photographer and up to that point I'd used only compacts as I didn't feel I needed an SLR. I used the MZ-7 on automatic mode for the first year. The only thing that got me using the camera properly was the free roll of transparency film on the cover of AP. I used it to experiment with controlling shutter speed and aperture. I was blown away by the results and from that point my photography really took off.



### 2005 Canon EOS 20D

My first digital camera was the EOS 20D. I was a bit slow to adopt digital, because I was happy shooting with slide film. I really struggled at first to get used to it and my processing left a lot to be desired! However, once I became familiar with the camera and processing, digital was liberating for me. As I was submitting work regularly to magazines and other clients, there were huge advantages to working digitally.



2002  
2005  
2007  
2006  
2008  
2012

### 2012 Nikon D800E

I had no intention of changing brands, but when Canon replaced the 21.1MP EOS-1Ds Mark III with the 18.1MP EOS-1D X, I figured it was time for a change. I purchased the Nikon D800E with a 36.3MP sensor. The camera has its issues, one of which is the noisy and blurry live view, but that aside it's the best camera I've ever used. It produces big, clean, beautiful files with amazing dynamic range. I'm very happy with Nikon for now.



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If you want to **shoot video with your DSLR** but don't know where to start, then **www.thevideomode.com** is the place to head for expert advice

# THE VIDEO MODE

In association with

**Canon**

ALMOST every new digital camera has the ability to record video footage, but for many photographers the transition from stills to moving images can be a daunting one. What exactly do all those recording formats mean? How do you set up the shutter speed for video? How do you focus the lens? What about recording sound? There are so many questions, and all of them need answering.

Thankfully, help is at hand from The Video Mode, a new website from the publishers of *Amateur Photographer* and *What Digital Camera*. The site offers comprehensive advice on shooting video – with tips ranging from the basics you need to know when starting out, to more advanced questions on shooting raw video footage. Plus, it'll feature insights and techniques from leading videographers, as well as camera and equipment reviews. Basically, The Video Mode has everything you need to help you get started recording video with your digital camera.

## Shutter speeds and ND filters

When shooting stills, you can shoot at any shutter speed you like – or at least whatever shutter speed is appropriate for the effect you're aiming for and the environment you're working in. You can capture images right up to 1/8,000sec (if your camera has that function) right down to long exposures lasting a number of seconds. However, with video you're limited to a single shutter speed while recording, and that shutter speed depends on the frame rate you're shooting at. Most of the time this will be either 24 or 25 frames per second (fps), and because of the '180° shutter-angle rule', which goes back to shooting on film, your shutter speed should be double your frame rate.

For example, when shooting at 25fps, your shutter speed should be 1/50sec. If your

camera can shoot at 50 or 60fps, your shutter speed should be 1/100sec or 1/125sec. The reason for implementing this 180° rule is that it helps to record video that contains natural movement.

If the shutter speed is too slow you'll get blurred movement, while if you shoot at a shutter speed that's too high the people's movements in your scene will look robotic or as if they were recorded in stop motion. Sticking to the 180° rule will give you the most natural movement.

Having to stick with a fixed shutter speed can feel limiting for those of us who are experienced in stills photography. If you're outdoors shooting at 1/50sec, at your lowest ISO and you want to use a wide aperture, you'll often find that the scene is overexposed. The natural tendency for a photographer is to increase the shutter speed, but because we can't do that when shooting video we instead have to use ND filters to reduce the amount of light entering through the lens.

For more about using ND



**ND filters reduce light entering the lens, when you can't increase shutter speeds**

filters with video, visit [www.thevideomode.com/filters](http://www.thevideomode.com/filters)

## Recording sound

Unless you're planning to record a silent movie, audio recording and quality are some of the most vital components in the video-making process. No matter how good your pictures are, weak audio will make your efforts seem amateurish. In fact, great audio can disguise poor visuals.

Most cameras have a tiny microphone built in and these are fine for home videos and candid video recording, but built-in microphones aren't much good if you want to produce videos of a high standard.

Built-in mics are small and omnidirectional, which means they pick up sound from all around them. They're also very susceptible to the noise from wind. To improve the quality of

**www.thevideomode.com**



your audio, it's best to use external microphone options, and to use a good pair of headphones to monitor the sound you're recording. There are many different types of microphones available, and which you use will depend on what you are recording.

Watch our video



External microphones can help improve your sound quality



demonstration of the different microphones that are available for recording audio at [www.thvideomode.com/audio](http://www.thvideomode.com/audio)

#### Keep it steady

A wobbly camera is annoying – not to mention amateurish – to watch, so keep the camera steady while filming. Use a tripod or monopod for shots that are fixed, while for roaming shots try to shorten the camera strap and pull it taut against the back of your neck, or shorten a monopod and keep it attached to act as a counterweight.

Although image stabilisation does a satisfactory job in some cameras and lenses, a device specifically designed to keep footage smooth and steady is a far better option. These can range in price from £20 shoulder rigs or stabilisation devices to equipments that costs thousands of pounds.

To read our reviews of video accessories, visit [www.thvideomode.com/equipment](http://www.thvideomode.com/equipment)

# AFOY

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To coincide with the launch of The Video Mode website, we're pleased to announce our new Amateur Filmmaker of the Year (AFOY) competition. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth £10,000 in total. The competition is split into three rounds, each with its unique theme: Nature, Time and Love (see below).

Theme	Opens	Closes
Round One: Nature	1 Aug	30 Sep
Round Two: Time	1 Oct	31 Dec
Round Three: Love	1 Jan	28 Feb

The overall winner will be announced in April 2016

For your chance to win some fantastic prizes worth more than £10,000, and details of how to enter, visit [www.thvideomode.com/afoy](http://www.thvideomode.com/afoy)

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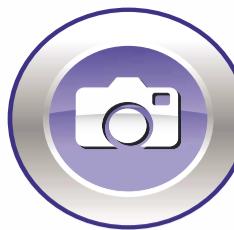
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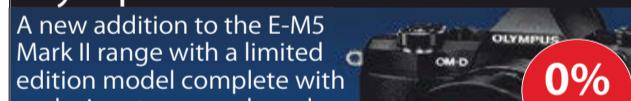


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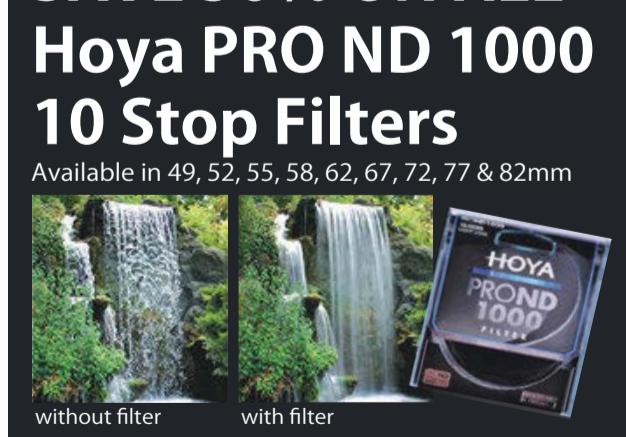
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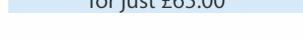
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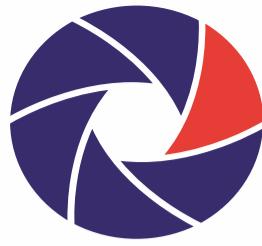
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D4s Body £4449

CUSTOMER REVIEW: D4s Body  
★★★★★ 'Spectacular Camera'  
Charlie Delta - Hertfordshire

\*Free Grip offer ends 02.9.15. Offer redeemed post purchase via Nikon.  
Nikon Cashback\* offer ends 26.8.15

For 2-year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit [www.nikon.co.uk/register](http://www.nikon.co.uk/register)



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A7R II Body £2599  
A7R Body £1339  
A7 II Body £1144 Inc. £100 C/back\*  
price you pay today £1244  
A7s Body £1599 Inc. £100 C/back\*  
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RECOMMENDED LENSES with £100 Cashback\*:  
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T\* £699 Inc. C/back\* price you pay today £799  
Sony FE 16-35mm F4.0 ZA OSS ZA Vario Sonnar T\* £1189 Inc. C/back\* price you pay today £1289

Sony Cashback\* offer ends 6.9.15



**A6000** From £449

A6000 Body £449  
A6000 Body £399 Inc. C/back\*  
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A6000 + 16-50mm PZ £460 Inc. C/back\*  
price you pay today £510

RECOMMENDED LENSES:  
Sony 70-400mm F4.5-6.3 G SSM II £1359 Inc. £200 Cashback\*  
Sony 70-300mm F4.5-5.6 G SSM £689



**A77 II** From £764

A77 II Body £764  
A77 II + 16-50mm £1199  
A58 + 18-55mm  
+ 55-200mm £399

RECOMMENDED LENSES:  
Sony 70-400mm F4.5-6.3 G SSM II £1359 Inc. £200 Cashback\*  
Sony 70-300mm F4.5-5.6 G SSM £689



**GH4** From £1049

GH4 Body £949 Inc. £100 C/back\*  
price you pay today £1049  
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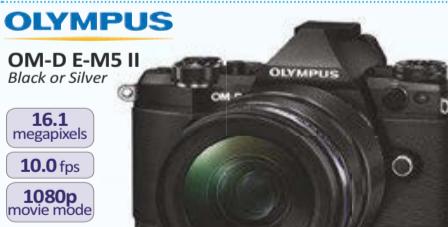
RECOMMENDED LENSES:  
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OM-D E-M5 II + 12-50mm £1079

OM-D E-M10 Body £324 Inc. £75 C/back\* price you pay today £399  
OM-D E-M10 + 14-150mm II WEX EXCLUSIVE £724 Inc. £75 C/back\* price you pay today £799

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Canon EOS 760D

NEW



760D

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Canon 70D

Canon 70D

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70D

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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

★★★★★ 'An excellent step up'  
Adam – Portsmouth

Canon | PRO PARTNER

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MT190XPRO3 ..... £129

MT190XPRO4 ..... £159

MT190CXPRO3 Carbon Fibre ..... £229

MT190CXPRO4 Carbon Fibre ..... £239

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SB910 £339

Kits:

R1 Close-Up £415

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PENTAX Flashguns:

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FL-600R £279

AF 540FGZ £349

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Meike Flashguns:

24 AF-1 £49.99

44 AF-1 £125

52 AF-1 £179

58 AF-2 £249

Macro flash:

15 MS-1 £249

SIGMA Flashguns:

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£149.99

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From £314.99

Di622 II ..... £114.99

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**Canon** | PRO PARTNER

### CANON LENSES

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EF-S 24mm f2.8 Pancake	£139
EF 28mm f1.8 USM	£379
EF 35mm f2.0 IS USM	£399
EF 40mm f2.8 STM	£94
Inc. £25 Cashback*	price you pay today £119
EF 50mm f1.2 L USM	£995
EF 50mm f2.5 Macro Lens	£203
EF 85mm f1.2 L USM II	£1499
TS-E 90mm f2.8	£1124
EF 100mm f2.8 USM Macro	£385
EF 300mm f4.0 L IS USM	£999
EF 400mm f4.0 DO IS USM II	£6999
EF 500mm f4.0 L IS USM II	£6899
EF-S 10-22mm f3.5-4.5 USM	£360
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EF-S 15-85mm f3.5-5.6 IS USM	£531
EF 16-35mm f4.0 L IS USM	£721
EF-S 17-55mm f2.8 IS USM	£482
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EF-S 18-55mm f3.5-5.6 IS STM Lens	£169
EF-S 18-135mm f3.5-5.6 IS STM	£279
Inc. £25 Cashback*	price you pay today £304
EF-S 18-200mm f3.5-5.6 IS	£389
EF 24-70mm f2.8 L IS USM II	£1400
EF 24-105mm f4.0 L IS USM	£727
EF 28-135mm f3.5-5.6 IS USM	£359
EF 70-200mm f2.8L IS USM II	£1499
EF 70-300mm f4.0-5.6 IS USM	£318
Inc. £50 Cashback*	price you pay today £368
EF 70-300mm f4.0-5.6 L IS USM	£904
EF 100-400mm f4.5-5.6L IS USM II	£1999

EF-S 10-18mm f4.5-5.6 IS STM	£156
Inc. £25 Cashback*	price you pay today £181
EF-S 55-250mm f4.5-5.6 IS STM	£200
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EF-S 10-18mm f4.5-5.6 IS STM	£156
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EF-S 55-250mm f4.5-5.6 IS STM	£200
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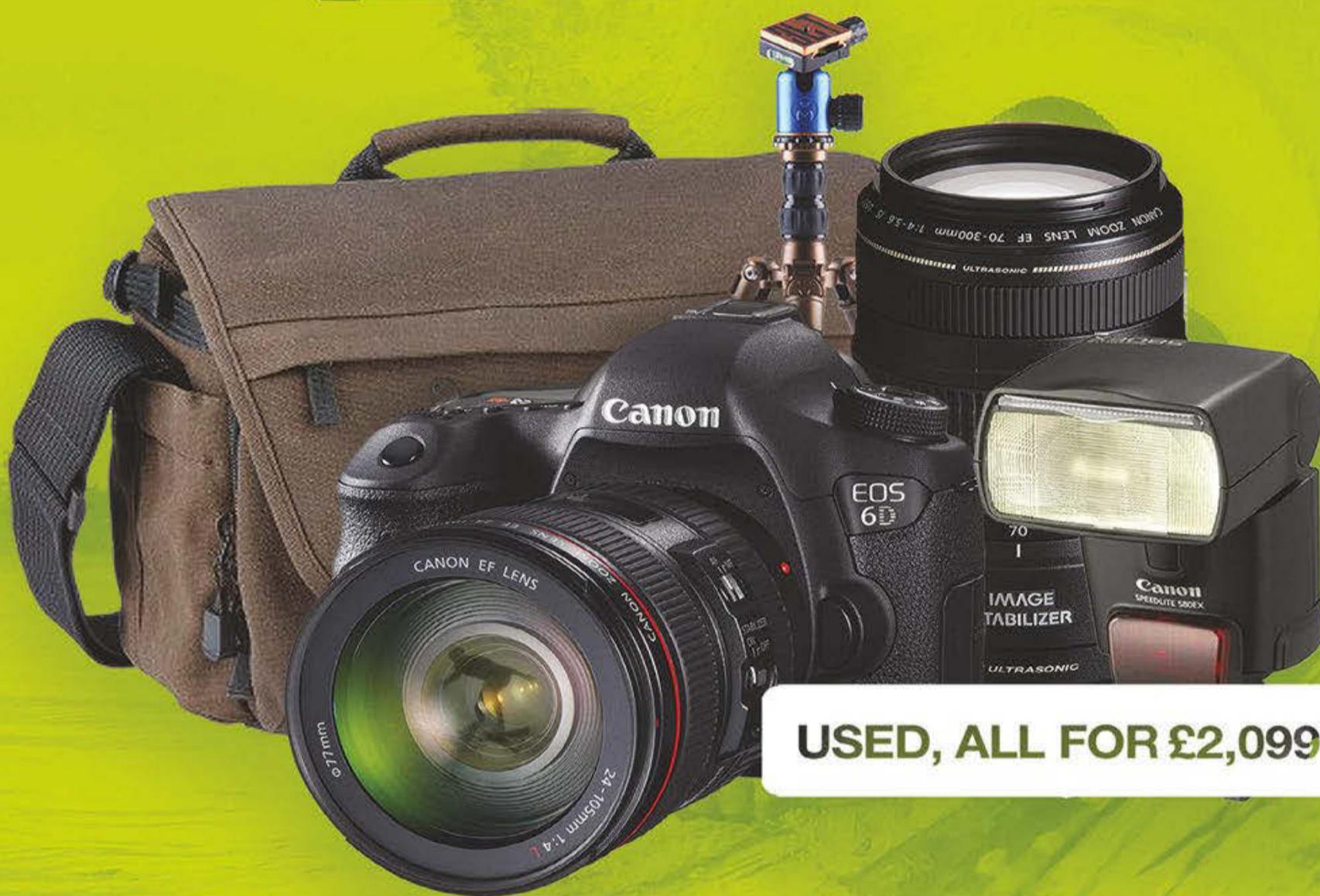
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CLI42	Pixma Pro 100		Originals: Set of 8 Colours 13ml each	£74.99 £9.99
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PGI520	Black 19ml		Originals: Set of 10	£9.99
CLI521	Colours 9ml		Originals: Set of 10	£8.99
PGI525/CLI526	Set of 5		Originals: Set of 5	£42.99
PGI525	Black 19ml		Originals: Set of 10	£9.99
CLI526	Colours 9ml		Originals: Set of 10	£8.99
PGI550/CLI551	Set of 5		Originals: Set of 10	£37.99
PGI550	Black 15ml		Originals: Set of 10	£9.99
CLI551	Colours 7ml		Originals: Set of 10	£7.99
PGI550/CLI551XL	Set of 5		Originals: Set of 10	£54.99
PGI550XL	Black 22ml		Originals: Set of 10	£11.99
CLI551XL	Colours 11ml		Originals: Set of 10	£10.99
PG540	Black 8ml		Originals: Set of 10	£10.99
PG540XL	Black 21ml		Originals: Set of 10	£15.99
CL541	Colour 8ml		Originals: Set of 10	£13.99
CL541XL	Colour 15ml		Originals: Set of 10	£15.99
PG545XL	Black 15ml		Originals: Set of 10	£13.99
CL546XL	Colour 13ml		Originals: Set of 10	£15.99
<b>Compatibles:</b>				
PGI5	Black 27ml		Compatibles: Set of 5	£4.99
CLI8	Colours 13ml		Compatibles: Set of 5	£3.99
PGI5/CLI8	Set of 5		Compatibles: Set of 5	£19.99
PGI520	Black 19ml		Compatibles: Set of 5	£4.99
CLI521	Colours 9ml		Compatibles: Set of 5	£3.99
PGI520/CLI521	Set of 5		Compatibles: Set of 5	£19.99
PGI525	Black 19ml		Compatibles: Set of 5	£4.99
CLI526	Colours 9ml		Compatibles: Set of 5	£3.99
PGI525/CLI526	Set of 5		Compatibles: Set of 5	£19.99
PGI550XL	Black 25ml		Compatibles: Set of 5	£4.99
CLI551XL	Colours 12ml		Compatibles: Set of 5	£3.99
PGI550/CLI551XL	Set of 5		Compatibles: Set of 5	£19.99
PGI550XL	Black 22ml		Compatibles: Set of 5	£4.99
CLI551XL	Colours 11ml		Compatibles: Set of 5	£3.99
PG540	Black 8ml		Compatibles: Set of 5	£10.99
PG540XL	Black 21ml		Compatibles: Set of 5	£15.99
CL541	Colour 8ml		Compatibles: Set of 5	£13.99
CL541XL	Colour 15ml		Compatibles: Set of 5	£15.99
PG545XL	Black 15ml		Compatibles: Set of 5	£13.99
CL546XL	Colour 13ml		Compatibles: Set of 5	£15.99
<b>More Canon Inks...</b>				
PGI520/CLI521	Set of 5		Compatibles: Set of 5	£4.99
PGI520	Black 19ml		Compatibles: Set of 5	£3.99
CLI521	Colours 9ml		Compatibles: Set of 5	£19.99
PGI525/CLI526	Set of 5		Compatibles: Set of 5	£4.99
PGI525	Black 19ml		Compatibles: Set of 5	£3.99
CLI526	Colours 9ml		Compatibles: Set of 5	£19.99
PGI525/CLI526	Set of 5		Compatibles: Set of 5	£4.99
PGI550XL	Black 25ml		Compatibles: Set of 5	£3.99
CLI551XL	Colours 12ml		Compatibles: Set of 5	£19.99
PGI550/CLI551XL	Set of 5		Compatibles: Set of 5	£4.99
PGI550XL	Black 22ml		Compatibles: Set of 5	£3.99
CLI551XL	Colours 11ml		Compatibles: Set of 5	£19.99
PG540	Black 8ml		Compatibles: Set of 5	£10.99
PG540XL	Black 21ml		Compatibles: Set of 5	£15.99
CL541	Colour 8ml		Compatibles: Set of 5	£13.99
CL541XL	Colour 15ml		Compatibles: Set of 5	£15.99
PG545XL	Black 15ml		Compatibles: Set of 5	£13.99
CL546XL	Colour 13ml		Compatibles: Set of 5	£15.99
<b>Compatibles:</b>				
PGI5	Black 27ml		Compatibles: Set of 5	£4.99
CLI8	Colours 13ml		Compatibles: Set of 5	£3.99
PGI5/CLI8	Set of 5		Compatibles: Set of 5	£19.99
PGI520	Black 19ml		Compatibles: Set of 5	£4.99
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PGI525	Black 19ml		Compatibles: Set of 5	£4.99
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PGI525/CLI526	Set of 5		Compatibles: Set of 5	£19.99
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PGI550XL	Black 22ml		Compatibles: Set of 5	£4.99
CLI551XL	Colours 11ml		Compatibles: Set of 5	£3.99
PG540	Black 8ml		Compatibles: Set of 5	£10.99
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CL541	Colour 8ml		Compatibles: Set of 5	£13.99
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PGI520	Black 19ml		Compatibles: Set of 5	£3.99
CLI521	Colours 9ml		Compatibles: Set of 5	£19.99
PGI525/CLI526	Set of 5		Compatibles: Set of 5	£4.99
PGI525	Black 19ml		Compatibles: Set of 5	£3.99
CLI526	Colours 9ml		Compatibles: Set of 5	£19.99
PGI525/CLI526	Set of 5		Compatibles: Set of 5	£4.99
PGI550XL	Black 25ml		Compatibles: Set of 5	£4.99
CLI551XL	Colours 12ml		Compatibles: Set of 5	£3.99
PGI550/CLI551XL	Set of 5		Compatibles: Set of 5	£19.99
PGI550XL	Black 22ml		Compatibles: Set of 5	£4.99
CLI551XL	Colours 11ml		Compatibles: Set of 5	£3.99
PG540	Black 8ml		Compatibles: Set of 5	£10.99
PG540XL	Black 21ml		Compatibles: Set of 5	£15.99
CL541	Colour 8ml		Compatibles: Set of 5	£13.99
CL541XL	Colour 15ml		Compatibles: Set of 5	£15.99
PG545XL	Black 15ml		Compatibles: Set of 5	£13.99
CL546XL	Colour 13ml		Compatibles: Set of 5	£15.99
<b>Compatibles:</b>				
PGI5	Black 27ml		Compatibles: Set of 5	£4.99
CLI8	Colours 13ml		Compatibles: Set of 5	£3.99
PGI5/CLI8	Set of 5		Compatibles: Set of 5	£19.99
PGI520	Black 19ml		Compatibles: Set of 5	£4.99
CLI521	Colours 9ml		Compatibles: Set of 5	£3.99
PGI520/CLI521	Set of 5		Compatibles: Set of 5	£19.99
PGI525	Black 19ml		Compatibles: Set of 5	£4.99
CLI526	Colours 9ml		Compatibles: Set of 5	£3.99
PGI525/CLI526	Set of 5		Compatibles: Set of 5	£19.99
PGI550XL	Black 25ml		Compatibles: Set of 5	£4.99
CLI551XL	Colours 12ml		Compatibles: Set of 5	£3.99
PGI550/CLI551XL	Set of 5		Compatibles: Set of 5	£19.99
PGI550XL	Black 22ml		Compatibles: Set of 5	£4.99
CLI551XL	Colours 11ml		Compatibles: Set of 5	£3.99
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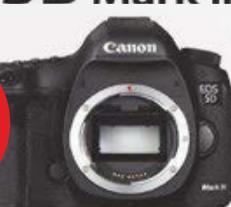
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CANON 85MM F1.2 L USM II	ML £1,100
CANON 85MM F1.8 USM	EC £204
CANON BG-E13 BATTERY GRIP	M&BL £98
CANON BG-E2N BATTERY GRIP (EOS 40D)	E+ & BL £45
CANON BG-EB BATTERY GRIP	E+ & BL £82
CANON CP-E3 BATTERY PACK	EC £81
CANON EOS 1000D & 18-55MM IS	E+ C £142
CANON EOS 30D BODY	GL £92
CANON EOS 33 & 28-90MM EF	E+ L £65
CANON EOS 5D MARK II BODY	E+ C £826
CANON EOS 5D MARK III BODY	E+ C £1,685
CANON EOS 5D MARK III BODY	E+ & BL £1,665
CANON EOS 700D & 35-80MM	EC £34
CANON EXTENDER EF 1.4X II	E+ L £217
CANON EXTENDER EF 2X II	M&BL £242
CANON GP-E2 GPS RECEIVER	EC £161
CANON POWERSHOT G15	EC £194
CANON POWERSHOT G1X	EC £299
CANON RS-80N3 REMOTE SWITCH	E+ L £27
CANON TC-80N3 TIMER REMOTE	E+ L £75
COBRA AUTO 150S SLAVE FLASH	EL £15
CONTAX 28MM F2.8 C. ZEISS T* BIOGN (G1/2)	E+ C £299
CONTAX 45MM F2.8 C. ZEISS TESSAR T* AE	E+ L £165
COSINA 70-210MM MC (PENTAX K)	GL £17
FUJIFILM 14MM F2.8 XF	E+ & BL £442
FUJIFILM 18MM F2 XF	M&BL £242
FUJIFILM 35MM F1.4 XF	E+ C £247
FUJIFILM X100 KIT	E+ C £317
FUJIFILM X-E1 & 18-55MM F2.8/4 XF	E+ & BL £428
FUJIFILM X-E2 BODY	E+ L £395
FUJIFILM X-PRO1 BODY	E+ C £290
GLIDETRACK HYBRID HD SLIDER	E+ L £215
GOPRO HERO 3+ BLACK	E+ L £198

Hasselblad  
**120mm F4**  
C. Zeiss T\*  
Macro-Planar CFI  
**E++ L £995**

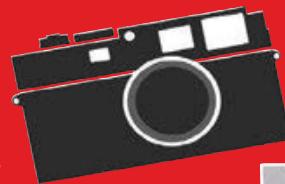


## KEY

LOCATION	Chelmsford
C:	London
L:	
CONDITION	
AN:	As New
M:	Mint

E++ :	Excellent ++
E+ :	Excellent +
E:	Excellent
G:	Good
SAS:	Sold As Seen
&B:	In Box

NIKON 24-70MM F2.8G ED AFS N	ML £905
NIKON 24MM F2.8 AI	EL £179
NIKON 24MM F2.8 D	E+ C £242
NIKON 28-50MM F3.5 AIS	E+ L £299
NIKON 28-85MM F3.5/4.5 AIS	ML £265
NIKON 28-85MM F3.5/4.5 AIS	E+ L £195
NIKON 28MM F2.8 AIS	E+ L £210
NIKON 28MM F2.8 D	M&BL £207
NIKON 28MM F3.5 H-C-AUTO (F MOUNT)	EL £43
NIKON 35-70MM F3.3/4.5 AIS	EL £86
NIKON 35MM F1.4 G AF-S N	E+ L £1,025
NIKON 35MM F1.8 GX DX	E+ L £105
NIKON 36-72MM F3.5 SERIES E (AIS)	EL £56
NIKON 50MM F1.2 AIS	E+ L £295
NIKON 50MM F1.4 D	EC £168
NIKON 50MM F1.8 D	EC £90
NIKON 55-200MM F4/5.6 ED DX VR	E+ C £99
NIKON 55-300MM F4/5.6 DX VR	E+ & BL £187
NIKON 55-300MM F4/5.6 DX VR	E+ C £185
NIKON 55MM F3.5 MICRO NIKKOR-P & M2 TUBE	GL £45
NIKON 60MM F2.8 D MICRO-NIKKOR	E+ C £215
NIKON 60MM F2.8G ED AFS MICRO	E+ L £297
NIKON 60MM F2.8G MICRO (COMMISSION SALE)	M&BL £290
NIKON 70-200MM F2.8G ED AFS VR	E+ C £950
NIKON 7-15X35 ACTION BINOCULARS	M&BL £99
NIKON 85MM F1.8 D	E+ L £265
NIKON 85MM F2 AI	E+ L £205
NIKON D200 BODY	EC £135
NIKON D300 BODY	EL £246
NIKON D4 & 18-55MM G DX	GL £83
NIKON D5100 18-55MM VR	E+ & BL £253
NIKON D7000 BODY	E+ & BL £365
NIKON D7000 BODY	E+ C £355
NIKON D800 BODY	E+ & BL £1,245
NIKON D90 BODY	E+ L £202
NIKON D90 BODY	E+ L £142
NIKON F3 BODY	E+ L £185
NIKON F3 BODY & MD-4 MOTOR DRIVE	EC £205
NIKON F4S BODY	EL £167
NIKON FT MOUNT ADAPTER (NIKON 1)	M&BL £142
NIKON MC 20 REMOTE CONTROL	EL £136
NIKON ML-3 REMOTE CONTROL SET	EL £152
NIKON PK 327MM EX. TUBE	E+ L £26
NIKON SB-16 SPEEDLIGHT	EL £42
NIKON SB-22 SPEEDLIGHT	EC £25
NIKON SB-600 SPEEDLIGHT	E+ C £127
NIKON TC-20 EII TELECONVERTER	E+ C £167
NIKON TC-20 EII TELECONVERTER	E+ C £164
NIKON WU-1B	E+ C £45
NIKORMAT EL & 50MM F1.4	E+ C £179
NOVOFLEX NEX/LEM MOUNT ADAPTER	E+ & BL £102
OLYMPUS 100-200MM F4 ZUIKO	EC £31
OLYMPUS 12MM F2.0 ZUIKO	E+ & BL £395
OLYMPUS 200MM F4 ZUIKO	EL £65
OLYMPUS 200MM F4 ZUIKO	E+ C £65
OLYMPUS 28MM F3.5 ZUIKO	E+ L £34
OLYMPUS 35MM F2.8 ZUIKO	E+ C £47
OLYMPUS 70-300MM F4/5.6 ED (4/3 FIT)	E+ L £210
OLYMPUS 75-150MM F4 ZUIKO (OM FIT)	EL £34
OLYMPUS ECG1 GRIP (EM10)	M&BL £38
OLYMPUS HLD-7 GRIP	ML £92
OLYMPUS OM EXTENSION TUBE 14	E+ C £13
OLYMPUS OM EXTENSION TUBE 25	EC £13
OLYMPUS OM WINDER 2	EL £17
SIGMA 50-500MM F4/6.3 APO HSM (NIKON AF FIT)	M&BL £512
SIGMA 600MM F8 MIRROR TELEPHOTO (OLYMPUS OM FIT)	EL £77
SIGMA 70-200MM F4/5.6 DL MACRO (NIKON AFD FIT)	EL £59
SIGMA 70-210MM F3.5/4.5 AF APO (NIKON AF FIT)	EL £52
SIGMA 8MM F3.5 EX DG FISHEYE (CANON EOS FIT)	ML £464
SIGMA 17-70MM F2.8/4 DC CONTEMPORARY (CANON EOS FIT)	E+ L £254
SIGMA 24-60MM F2.8 EX DG (CANON EOS FIT)	E+ & BL £246
SIGMA 24-70MM F2.8 DG HSM (CANON EOS FIT)	E+ L £387
SIGMA 30MM F1.4 DC EX HSM (CANON EOS FIT)	E+ L £186
SIGMA 30MM F1.4 DC HSM (NIKON AF FIT)	EC £199
Sigma <b>50-500mm F4.5-6.3</b> DG APO OS HSM (Sony/Minolta Fit)	
<b>M&amp;B L £735</b>	
SIGMA 50-500MM F4/6.3 APO HSM (NIKON AF FIT)	M&BL £512
SIGMA 600MM F8 MIRROR TELEPHOTO (OLYMPUS OM FIT)	EL £77
SIGMA 70-200MM F4/5.6 DL MACRO (NIKON AFD FIT)	EL £59
SIGMA 70-210MM F3.5/4.5 AF APO (NIKON AF FIT)	EL £52
SIGMA 8MM F3.5 EX DG FISHEYE (NIKON AFD FIT)	ML £464
SIGMA 17-70MM F2.8/4 DC CONTEMPORARY (CANON EOS FIT)	E+ L £254
SIGMA 24-60MM F2.8 EX DG (CANON EOS FIT)	E+ & BL £246
SIGMA 24-70MM F2.8 DG HSM (CANON EOS FIT)	E+ L £387
SIGMA 30MM F1.4 DC EX HSM (NIKON AF FIT)	E+ L £186
SIGMA 30MM F1.4 DC HSM (NIKON AF FIT)	EC £199
Sigma <b>A7R</b> Body	
<b>E+ L £1,025</b>	
SONY ECM-SST1 MICROPHONE	E++ L £77
SONY FDA-EV1 VIEWFINDER	E+ L £161
SONY HVL-F43AM FLASH	E+ & BL £100
SONY NEX-6B BODY	EL £205
TAMRAC 5782 SHOULDER BAG	E+ L £46
TAMRON 17-50MM F2.8 DI SP VC (CANON EOS FIT)	E+ L £225
TAMRON 17-50MM F2.8 DI SP VC (CANON EOS FIT)	E+ C £225
ZACUTO Z FINDER PRO 2.5"	E+ L £167



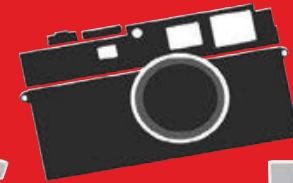
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# The U.K.s Largest Used Equipment Specialist

The ORIGINAL commission sale specialists  
We also PART EXCHANGE and BUY FOR CASH  
Good quality equipment always wanted

<b>Bronica ETR/SI</b>	100mm F2.8 L Macro IS USM ..... Mint- £529	Sigma EF500 DG ST Flash II ..... E++ £49	Olympus E-P3 Body Only - Black ..... E+ £149	18-55mm F3.5-5.6 OSS ..... E++ £59	Hmi100 Polaroid Mag ..... E+ / E++ £59 - £149
ETRSI Complete	E+ / E++ £199 - £249	100-400mm F4.5-5.6 L IS USM ..... E+ £639 - £749	Sigma EF500 ST Flash ..... E+ £39	Olympus E-P3 Body Only - Silver ..... E+ £149	QX10 Smart Phone Lens ..... E++ £79
ETR Body Only	E+ £79	200mm F2.8 L USM II ..... E+ £439	ML3 Macrolite ..... E++ £49	Olympus E-PL1 Black +14-42 ..... E++ £109	HVM Turret Finder H ..... E+ £219
30mm F3.5 PE Fisheye	E+ £589	300mm F2.8 L USM ..... E+ £1,899 - £1,950	MR-14EX Macro Ringlite ..... E+ / Mint- £249 - £279	Olympus E-PL2 Black +14-42mm ..... Mint- £129	Tamron 18-200mm F3.5-6.3 Di III VC ..... E++ £349
40mm F4 E.	E+ / E++ £119	300mm F4 L IS USM ..... E+ / Mint- £689 - £729	MR40 AFC Macro Flash ..... E+ / Unused £25 - £29	Olympus E-PL2 Black Body Only ..... Ex Demo £139	Lens Hood 120mm HC ..... E++ £35
45-90mm F4-5.6 PE	E+ £399 - £449	300mm F4 L USM ..... E+ £489	ST-E2 Transmitter ..... E+ / Unused £59 - £99	Olympus E-PL3 Black +14-42mm + Flash ..... E+ £129	Lens Hood 80mm HC ..... E++ £35
70-140mm F4.5 PE	E+ £599	400mm F2.8 L USM ..... E+ £1,899	<b>Contax 645 Series</b>	Olympus E-PL5 Black Body Only ..... E++ £169	<b>Digital SLR Cameras</b>
105mm F4.5 PE Macro	E+ £199	400mm F5.6 L USM ..... E+ / E++ £749 - £789	645 Complete ..... E+ £1,799	Canon EOS 1DS MKIII Body Only ..... E+ £1,239	<b>Hasselblad V Series</b>
150mm F3.5 E	As Seen / E+ £39 - £109	600mm F4 L IS USM ..... E+ £1,999 - £5,449	35mm F3.5 Distagon ..... E+ / Mint- £749 - £949	Canon EOS 1DS MKII	205TCC Complete ..... E+ / E++ £2,499 - £2,999
200mm F4.5 E	E+ / Unused £99 - £219	600mm F4 L USM ..... E+ £289	45mm F2.8 Distagon ..... E+ £449 - £499	Body Only ..... As Seen / Exc £299 - £499	201F Body + Magazine ..... E+ £699
200mm F5.6 E	E+ £129	800mm F5.6 L USM ..... Mint- £7,989	45-90mm F4.5 Vario ..... E+ / E++ £1,399 - £1,599	Canon EOS 1D MKIV Body Only ..... E+ £3,399	503CW Chrome Body Only ..... E++ £549
250mm F5.6 E	As Seen / E+ £79 - £159	Bower 500mm F8 Reflex ..... E+ £79	120mm F4 Apo Macro ..... E+ / E++ £549 - £899	Canon EOS 1D MKIV Body Only As Seen / E+ £199 - £439	503CX Chrome Body Only ..... E+ / E++ £499
500mm F8 E	E+ £359	Contax 35-70mm F3.4 MM ..... E+ £299	140mm F2.8 Sonnar ..... E+ / Unused £349 - £689	Canon EOS 5D MkII Body Only ..... As Seen £599	Canon EOS 5D + BG-E4 Grip ..... As Seen £279
2x Converter E	E+ £59	Contax 35-135mm F3.3-4.5 MM ..... E+ £449	210mm F4 Sonnar ..... E+ / Mint- £389 - £499	Canon EOS 5D Complete ..... Unused £3,999	501CM Complete + PME90 Prism ..... E+ £1,249
120 E Mag	E+ £20 - £39	Contax 100mm F2 MM ..... E+ £749	350mm F4 Tele Apo Tessar ..... E+ £3,999	Canon EOS 5D + BG-E4 Grip ..... As Seen £279	500CM Gold Edition ..... Unused £3,999
120 Ei Mag	E+ £39 - £45	Leica 28mm F2.8 PCS Shift ..... E+ £699	1.4x Mutar Converter ..... Mint- £499	Canon EOS 7D Body Only ..... E+ / E++ £439 - £459	500CM Complete ..... E+ £599
135M Ei Mag	E+ £59	Samyang 85mm F1.4 IF MC Asph ..... E+ / £179	220 Vacuum Film Insert ..... Mint- £99	Panasonic GF-1 Body Only ..... E+ £59	553ELX Black Body Only ..... E+ £449
220 E Mag	E+ £15	Sigma 10-20mm F4.5-6.3 DC HSM ..... E+ £219	Cable Switch LA50 ..... E+ £25 - £29	Panasonic GF-2 Body Only ..... E+ £79	553ELX Chrome Body Only ..... E+ / E++ £349 - £549
Polaroid Mag E	E+ / E++ £25 - £59	Sigma 12-24mm F4.5-5.6 EX DG HSM ..... E+ / E++	GB71 Hood ..... Mint- £99	Canon EOS 60D + BG-E9 Grip ..... E+ £359	503CX Black Only + WLF ..... E+ / E++ £499
Autobellows E	E+ £109	Sigma 13-40mm F3.5-4.5 EX DG ..... E+ £189	GB73 Hood ..... Mint- £59	Canon EOS 60D Body Only ..... E+ / E++ £349 - £549	503CX Chrome Body Only ..... E+ / E++ £499
Extension Tube E14	E+ / Unused £39 - £89	Sigma 15-30mm F3.5-4.5 EX DG ..... E+ £189	GB74 Hood (210mm) ..... E+ £39	Canon EOS 60D Body Only As Seen / E+ £199 - £439	503CX Black Only + WLF ..... E+ / E++ £499
M Bracket	Unused £35	Sigma 17-50mm F2.8 EX DC OS HSM ..... E+ £199	Large System Bag ..... E+ £179	Canon EOS 60D MkII Body Only ..... E+ £1,099	503CX Chrome Body Only ..... E+ / E++ £499
Pro Shade E	E+ £25	Sigma 18-35mm F1.8 DC HSM A ..... E+ / £479	MF-2 Waist Level Finder ..... E+ / Mint- £149 - £289	Canon EOS 60D MkII Body Only ..... As Seen £599	501CM Complete + PME90 Prism ..... E+ £1,249
Rotary Finder E	E+ £79	Sigma 24-60mm F2.8 EX DG ..... E+ £159	MFB-1 Film Back ..... E+ £89	Canon EOS 60D + BG-E4 Grip ..... As Seen £279	500CM Gold Edition ..... Unused £3,999
Speed Grip E	E+ £25	Sigma 24-70mm F2.8 EX DG HSM ..... E+ £449	MFB-2 Polaroid Mag ..... Exc / Mint- £35 - £99	Canon EOS 7D Body Only ..... E+ / E++ £439 - £459	500CM Complete ..... E+ £599
<b>Bronica SQA/AI/B</b>	SQB Complete + Grip ..... E+ £299	Sigma 28-300mm F3.5-6.3 DL ..... As Seen £49	MP1 Battery Grip ..... E+ £159	Minolta Dynax 5D + 18-70mm ..... E+ £99	Flex Outfit ..... E+ / E++ £989 - £1,099
SQA Body Only	E+ £169	Sigma 50-500mm F4-6.3 Apo DG HSM ..... Exc £399	MSB1 Flash Bracket ..... E+ £149	Minolta Dynax 7D + VC-7D Grip ..... E+ £149	SWC + Finder ..... E+ / E++ £949 - £1,199
40mm F4 S.	E+ £169	Sigma 70mm F2.8 EX DG Macro E+ / E++ £229 - £239	<b>Contax G Series</b>	Nikon D4 Body Only ..... E+ £2,999	SWC Complete ..... E+ £1,299
50-100mm F4-5.6 PS.	E+ £599	Sigma 70-210mm F2.8 Apo ..... E+ £179	G2 Millennium Kit ..... E+ / Mint- £1,499 - £1,699	Nikon D4 Body Only ..... As Seen / E+ £129 - £199	30mm F3.5 CfI Fisheye ..... E+ £2,599
80mm F2.8 S.	As Seen £49	Sigma 70-300mm F4-5.6 Apo Macro ..... E+ £55 - £79	G2 Black + 45mm F2 ..... E+ £599	Nikon D3 Body Only ..... E+ / E++ £949 - £1,249	40mm F4 C Black ..... Exc £449
150mm F4 PS.	Exc £79	Sigma 100-300mm F4 Apo EX HSM ..... E+ £299	G2 + 45mm F2 ..... E+ / E++ £499 - £599	Nikon D3 Body Only ..... E+ £1,499	45mm F4.5 Apo Grandagon ..... E+ £889
200mm F4.5 S.	E+ £99	Sigma 120-300mm F2.8 EX DG OS HSM S ..... E+ £1,929	G1 Body + GDI Back ..... E+ £169	Nikon D800E Body Only ..... E+ / E++ £1,349 - £1,389	50mm F2.8 F ..... E+ £349 - £389
500mm F8 S.	E+ £299	Sigma 135-400mm F4.5-5.6 Apo DG ..... E+ £229	G1 Body only ..... E+ / E++ £169 - £199	Nikon D700 Body Only ..... As Seen / E+ £479 - £649	50mm F2.8 FE ..... E+ £649
2x Teleconverter PS	E+ £99	Sigma 170-500mm F5-6.3 Apo ..... E+ £179	Unused £349	Nikon D700 Body Only ..... E+ £129 - £199	50mm F4 C Black ..... As Seen / E+ £129 - £249
AE Prism Finder S	E+ £79 - £89	Sigma 300mm F2.8 Apo ..... Unused £349	Sigma 300mm F2.8 Apo EX DG HSM ..... E+ £1,689	Nikon D610 Body Only ..... E+ £889	50mm F4 C Black ..... As Seen / E+ £129 - £249
SQA 220 Mag	E+ £229	Sigma 300mm F2.8 APO EX DG HSM ..... E+ £1,689	<b>Contax G Series</b>	Nikon D600 Body Only ..... E+ / Mint- £679 - £779	50mm F4 CF ..... E+ £349
SQA 220J Mag	E+ £75	Sigma 300mm F4 Apo ..... E+ / E++ £159 - £199	G1 Body only ..... E+ / E++ £169 - £199	Nikon D300 + MB-D10 Grip ..... E+ £349	50mm F4 CF Macro ..... E+ £549 - £649
EOS 1N + E1 Booster	E+ £189	Sigma 400mm F5.6 Apo Tele Macro ..... E+ £189	16mm F8 G + Finder ..... Mint- £999	Nikon D300 Body Only ..... E+ / E++ £269 - £279	50mm F4 CF FLE ..... E+ £649
EOS 3 + E2 Booster	E+ £149	Sigma 500mm F4.5 Apo EX HSM ..... E+ £1,689	21mm F2.8 G + Finder ..... E+ £499 - £549	Nikon D200 Body Only ..... As Seen / E+ £129 - £179	50mm F3.5 Cf ..... E+ £299
EOS 3 Body Only	As Seen £79	Sigma 600mm F8 Reflex ..... E+ / £179	21mm F2.8 G + Finder - Black ..... E+ £649	Nikon D90 Body Only ..... E+ £179 - £210mm F4.8 FE ..... E+ / E++ £599	60-120mm F4.8 FE ..... E+ / E++ £599
EOS 30 Body Only	E+ £69 - £119	Tamron 10-24mm F3.5-4.5 Di II LD Asph ..... E+ £279	28mm F2.8 G ..... E+ £249 - £289	Nikon D80 Body Only ..... E+ £139 - £149	120mm F4 CF Macro ..... Exc £399
EOS 30E Body Only	As Seen £39	Tamron 14mm F2.8 Asph (IF) AP ..... E+ £349	28mm F2.8 G - Black ..... E+ £299	Nikon D70 Body Only ..... E+ £79	135mm F5.6 S Macro ..... E+ £249
EOS 50E + BP50 Grip	As Seen / E+ £39 - £69	Tamron 17-50mm F2.8 Di II ..... E+ £199	28mm F2.8 G ..... E+ £199 - £229	Nikon D50 Body Only ..... E+ £79	135mm F5.6 S Planar ..... E+ £179
EOS 50E Body Only	E+ £39 - £49	Tamron 18-270mm F3.5-6.3 Di II VC PZD ..... Mint- £199	RTS3 Body Only ..... E+ / Unused £179 - £239	Nikon D7000 Body Only ..... E+ £359	140-280mm F5.6 C Black ..... E+ £499 - £549
EOS RT Body Only	Unused £149	Tamron 28-75mm F2.8 XR Di AF ..... E+ £169	S2 Body Only ..... E+ / Unused £450 - £549	Nikon D5000 Body Only ..... E+ £129	140-280mm F5.6 F Varigon ..... E+ £599
10-22mm F3.5-4.5 EFS.	E+ £299 - £309	Tamron 28-300mm F3.5-6.3 XR Di VC ..... E+ £289	RTS2 Body Only ..... E+ £169	Nikon D3100 Body Only ..... E+ £149	150mm F2.8 F ..... E+ £299
14mm F2.8 L USM	Exc £699	Tamron 55-200mm F4-5.6 LD ..... As Seen £19	RTA100 Flash ..... As Seen / Mint- £20 - £59	Nikon D3000 Body Only ..... E+ £99	150mm F4 CF ..... E+ £249
14mm F2.8 L USM II	E+ / E++ £1,199 - £1,349	Tamron 70-200mm F2.8 Di LD (if) Macro ..... E+ £299	RTA100 Flash ..... E+ / E++ £20 - £59	Nikon D3000 Body Only ..... E+ £249 - £349	150mm F4 CF Super Achromat ..... E+ £1,999
15-85mm F3.5-5.6 IS USM.	E+ £399	Tamron 90mm F2.8 AF Macro ..... E+ £179	RTS3 Body Only ..... E+ £299	Olympus E620 + 14-42mm ..... E+ £249	350mm F4 FE ..... E+ / E++ £1,099
16-35mm F2.8 L USM	Exc / E+ £549 - £599	Tamron 200-500mm F5-6.3 LD AF ..... E+ £489	RTS3 Body Only ..... E+ / Unused £179 - £239	Olympus E600 + 14-42mm ..... E+ £179	350mm F5.6 C Black ..... E+ £349
16-35mm F2.8 L USM MKII	E+ £399	Tokina 10-17mm F3.5-4.5 DX Fisheye ..... Ex Demo /	RTS3 Body Only ..... E+ / £179 - £239	Olympus E600 + 14-42mm ..... E+ £149	350mm F5.6 CF ..... E+ £699
17-40mm F4 L USM	Exc / Mint- £319 - £429	Tokina 18mm F4.5-5.6 DX Fisheye ..... Ex Demo /	RTS3 Body Only ..... E+ / £179 - £239	Olympus E620 + 14-42mm + 40-150mm ..... E+ £289	250mm F5.6 CF ..... E+ £299
17-55mm F2.8 EFS IS USM	E+ / Mint- £399 - £439	Tokina 24-70mm F4.0 EX PRO SD ..... E+ £279	RTS3 Body Only ..... E+ / £179 - £239	Olympus E620 + 14-42mm + 40-150mm ..... E+ £289	250mm F5.6 CF ..... E+ £299
17-55mm F3.5-5.6 IS USM	E+ / E++ £129 - £149	Tokina 24-70mm F4.0 EX PRO SD ..... E+ £279	RTS3 Body Only ..... E+ / £179 - £239	Olympus E620 + 14-42mm + 40-150mm ..... E+ £289	250mm F5.6 CF ..... E+ £299
17-85mm F3.5-5.6 IS USM	E+ £149 - £189	Tokina 24-70mm F4.0 EX PRO SD ..... E+ £279	RTS3 Body Only ..... E+ / £179 - £239	Olympus E620 + 14-42mm + 40-150mm ..... E+ £289	250mm F5.6 CF ..... E+ £299
17-85mm F4-5.6 IS USM	E+ £149 - £189	Tokina 24-70mm F4.0 EX PRO SD ..... E+ £279	RTS3 Body Only ..... E+ / £179 - £239	Olympus E620 + 14-42mm + 40-150mm ..... E+ £289	250mm F5.6 CF ..... E+ £299
18-55mm F3.5-5.6 EFS	E+ £49	Tokina 28-70mm F2.6-2.8 ATX Pro ..... Unused £249	RTS3 Body Only ..... E+ / £179 - £239	Olympus E620 + 14-42mm + 40-150mm ..... E+ £289	250mm F5.6 CF ..... E+ £299
18-55mm F3.5-5.6 EFS II	E+ £59	Tokina 28-70mm F2.8 ATX ..... Mint- £199	RTS3 Body Only ..... E+ / £179 - £239	Olympus E620 + 14-42mm + 40-150mm ..... E+ £289	250mm F5.6 CF ..... E+ £299
18-55mm F3.5-5.6 EFS III	E+ £59	Tokina 28-80mm F2.8 ATX Pro ..... E+ £239	RTS3 Body Only ..... E+ / £179 - £239	Olympus E620 + 14-42mm + 40-150mm ..... E+ £289	250mm F5.6 CF ..... E+ £299
18-55mm F3.5-5.6 EFS IS	E+ £59 - £69	Tokina 35mm F2.8 Macro DX ATX ..... E+ / New	RTS3 Body Only ..... E+ / £179 - £239	Olympus E620 + 14-42mm + 40-150mm ..... E+ £289	250mm F5.6 CF ..... E+ £299
18-55mm F3.5-5.6 IS STM (EOS M)	Mint- £79	Tokina 35mm F2.8 Macro DX ATX ..... E+ / New	RTS3 Body Only ..... E+ / £179 - £239	Olympus E620 + 14-42mm + 40-150mm ..... E+ £289	250mm F5.6 CF ..... E+ £299
18-200mm F3.5-5.6 IS EFS	E+ £229	Tokina 50-135mm F2.8 DX ATX ..... Ex Demo £480	RTS3 Body Only ..... E+ / £179 - £239	Olympus E620 + 14-42mm + 40-150mm ..... E+ £289	250mm F5.6 CF ..... E+ £299
22mm F2 STM	Mint- £109	Tokina 300mm F2.8 ATX SD ..... E+ / E++ £649 - £849	RTS3 Body Only ..... E+ / £179 - £239	Olympus E620 + 14-42mm + 40-150mm ..... E+ £289	

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M6 Titanium + 35mm F1.4.....E+ £3,499	16-35mm F4 G AFS ED VR.....E++ £659		Tokina 80-400mm F4.5-5.6 ATX.....E++ £249
M6 Historica Edition.....Mint £3,799	16-85mm F3.5-5.6 G ED VR AFS DX.....E++ /		Tokina 100mm F2.8 AF PRO D ATX.....E++ £249
M4P Anniversary Chrome + 50mm F2.....E++ £1,875	Mint- £299 - £329		Voigtlander 20mm F3.5 SLII.....E++ £299
M7 0.72x Black Body Only .....	E++ £1,199	17-55mm F2.8 G AFS DX IFED..E+ / Mint- £449 - £549	Zeiss 18mm F3.5 ZF.2.....E++ £749
M7 0.72x Chrome Body Only.....E++ £1,199 - £1,499	18mm F2.8 AFD .....	E++ £649	Zeiss 21mm F2.8 ZF.....E++ £799
M6 0.72x Black Body + Winder M.....E+ £749	18-55mm F3.5-5.6 G AFS VR .....	E++ £79	Zeiss 25mm F2.8 ZF.2.....E++ £599
M5 Black Body Only.....E+ £549	18-55mm F3.5-5.6 G II AFS DX.....E++ £69		Zeiss 35mm F2 ZF.2.....E++ £599
M4 Chrome Body + MR4 Meter .....	Mint- £1,199	18-70mm F3.5-4.5 G AFS ED DX. E+ / E++ £79 - £109	Zeiss 50mm F1.4 ZF.2.....E++ £429
M4 Chrome Body Only .....	E+ £699	18-200mm F3.5-5.6 G AFS DX VRII .....	E++ £319
M3 Chrome Body Only .....	E+ £499 - £549	20mm F2.8 AFD .....	E+ / E++ £279 - £349
M2 Chrome Body Only .....	Exc / E+ £389 - £449	20-35mm F2.8 AFD.....Exc / E+ £299 - £449	Zeiss 85mm F1.4 ZF.....E++ £749
MD2 Black Body Only .....	E+ £249	24mm F1.4 G AFS ED .....	Mint- £1,099
MDA Chrome Body Only .....	E+ £249	24mm F2.8 AFD .....	E++ £249
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Konica Hexar RF + 50mm F2 + Flash .....	E+ £799	24-50mm F3.3-4.5 AFN .....	E+ £99
16/18/21mm F4 Tri Elmar + Finder .....	E++ /	24-85mm F3.5-4.5 G ED VR .....	Mint- £319
Mint- £2,999 - £3,199	24-120mm F4 F3.5-4.5 G ED VR.....E++ / Mint- £599 - £639		Nissin 5000GW Flash.....Unused £59
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21mm F3.4 R + 122228 M Mount .....	Mint- £799	50mm F1.4 AFN .....	E++ £129
21mm F4 Chroma + Finder .....	E+ £1,149	50MM F1.4 G AFS.....E+ / Mint- £199 - £219	Sigma EF50 ST DG TTL Flash.....E++ £79
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24mm F2.8 Asph M Black 6bit.....E++ /	60mm F2.8 AF Micro .....	E+ £219	R1C1 Speedlight Commander Set.....Mint- £429
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28/35/50 F4 Tri Elmar.....E+ £2,399	70-200mm F2.8 G AFS ED VRII .....	E++ / Unused	SB22 Speedlight.....E+ £35
28mm F2 Asph M Black.....E+ £1,399	70-200mm F4 G VR ED .....	E++ £749	SB22S Speedlight.....E+ / E++ £35 - £39
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90mm F2 M Chrome .....	E+ £989	Sigma 17-50mm F2.8 EX DC HSM .....	Mint- £239
90mm F2.5 Black 6 BIT + Hood .....	Mint- £949	Sigma 18-50mm F2.8 EX DC HSM .....	E+ £149
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90mm F4 Elmar E39 .....	E+ £199 - £249	Sigma 50-500mm F4.5-6.3 APO DG OS HSM E+ £599	
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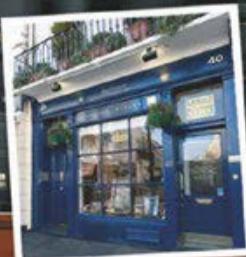
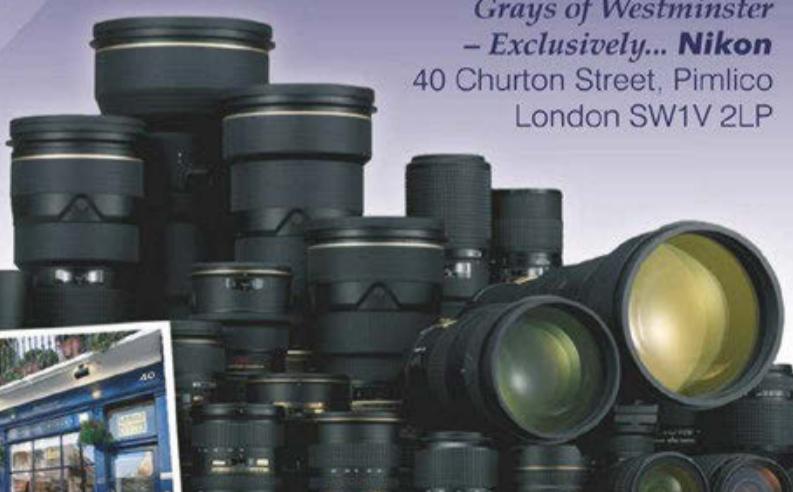
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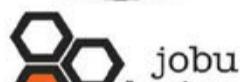
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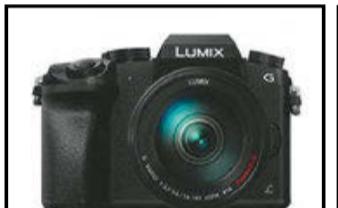


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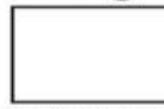
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# Final Analysis

**Roger Hicks considers...**

‘Bombay, India, 1981’ by Alex Webb



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**E**ither things work or they don't. This is an underlying truth of life, whether it be relationships, jobs, motor cars or pictures. Sometimes the things that don't work can be fixed. Sometimes they can't. The best idea (indeed, often the only possibility) is to proceed on the basis that things are going to work or at worst are fixable. If they go too wrong, extricate yourself as best you can. Walk away if you have to. Relationships are perhaps the most familiar example: most of us have loved and lost (or been lost) at least once.

It is, however, surprising how few of us learn to apply this to photographs. We persistently overestimate some pictures because we have worked hard at taking them; because we really, really want them to work; and because we think that despite their faults, they ought to work. In short,

we fall in love with them. Others, we underestimate from the start, or a tiny seed of doubt soon grows into a thicket of disenchantment.

This is why it is a good idea to shoot first and ask questions later. The important question is, ‘Does this work?’ Whether the answer is yes or no, go on to ask *how* and *why*. By most camera club standards, this picture doesn't work. Look at the harsh light, the heads and shoulders of the two main characters, the chopped-off top of the child on the left. Faced with the same scene, many might decide not to take it. Even if they did, they might decide to bin it.

And yet, it does work. It begins with those huge eyes; you realise that they are both right eyes – an extra layer of surrealism. The Hindi writing suggests Bollywood and escapism, and the shadows are a clear escape from the sun. Such a

parallel may seem facile, but ‘facile’ isn't necessarily the same as ‘wrong’. Often, we make connections we cannot immediately analyse; sometimes we have to trust our subconscious minds. At such times we should shoot, and then not be too quick to dismiss an image afterwards. We should ask why we took it, and why we like it.

Consciously or subconsciously, there is an Orientalist aspect to this picture: an admiration of the exotic, an acceptance of the idea that certain aspects of some cultures are so different to ours that we can only admire or denigrate them, but never understand them. Such a viewpoint may sometimes be valid, though not very often. In fact, I think that this picture is quite easy to analyse. At its heart it's an assertion of our common humanity. If it doesn't make you laugh, or at least smile, are you sure you're human?

AP

**Roger Hicks** has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Donovan Wylie**



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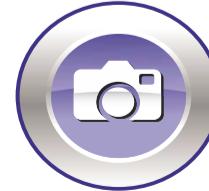


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